

THE
ART of SPEAKING;
UPON
AN ENTIRE NEW PLAN.

AND IN WHICH

The Operations and Emotions of the
M I N D

ARE PARTICULARLY CONSIDERED.

The whole illustrated by a numerous Selection of
Examples, Ancient and Modern,
In PROSE and VERSE.

Calculated to form the minds of Youth to a just Sense of
Propriety in

MENTAL DELIVERY,

And not unworthy the perusal of the Gentlemen of
THE BAR, THE PULPIT, or, THE STAGE

*Nulla Ars, non alterius Ars,
Aut Mater aut propinqua est.*

In all the Arts we still relation find;
Speech is the first, to grace the Form and Mind.

LONDON:
Printed for LEE and HURST,
PATERNOSTER-ROW.

Price Two Shillings and Six-pence.



TO
JAMES LACKINGTON,
BOOKSELLER,
OF THE
TEMPLE of the MUSES,
FINSBURY.

SIR,

The following sheets claim your patronage, as I know not to whom they can with more propriety be addressed than to so warm and generous a patron, as, the CHEAPEST BOOKSELLER IN THE WORLD is known to be.

At the same time, Sir, after acknowledging all the favours I have received from you, and the credit I have these many years derived from your friendship, I must confess there is another motive for my prefixing your name to this publication, and that is that I wish still to preserve your good opinion.

Another reason, Sir, is GRATITUDE; which joined to the most perfect respect and esteem, must ever make me,

SIR;

and which is more,

Good Sir, Your most obliged

Humble Servant,

H. LEMOINE.

✓ Mr Brerett Wall Atley

P R E F A C E.

THERE are some habits so inveterately fixed, that no rules, however perspicuous, can effect any alteration : to such this volume may be useless, as the object of the work has been, not so much to correct, as to direct, a young practitioner in *speaking* upon public occasions, and to deliver himself with elegance and precision.

Another

Another advantage, arising from the more attentive perusal of these sheets, will be found to proceed from its plain simplicity and natural distinction of the different parts in the structure of speech, a circumstance not so much attended to by Dr. Endfield as to croud into the hands of his scholars, a large collection of examples, introduced only by a few general rules.

The object of the different writers upon speech has been particularly attended to in the principal view to which this compilation has been directed, which was to assist more fully the operations of nature in the mental system.

In

It can modestly be said of this little Manual, that it differs materially from all others on the same subject, and that its perfections or deficiencies arise not from abstracted theory, but actual observation upon Public Speakers, and the principal motive which induced its publication was an innocent wish to possess youth of a few leading directions towards the ornament of common sense, which may be pronounced the *Best Sense in the world.*

Although this work comes before the public, their patronage is not presumptuously solicited upon the score of its utility in the upper schools, there examples enforced by precepts must prevail over every

every other reason that can be offered here, and the author is besides very sensible of its imperfections; he therefore reposes his claim for the opinion of the public upon the merits of his meaning, without any solicitude for the fate of the work, as to pecuniary remuneration; for the number printed is below five hundred.

H. LEMOINE.

July 16, 1797.

THE ART
OF
SPEAKING.

PART I.

OF THE VOICE.

DISCOURSE is the Picture of Thought—the tongue is the pencil which draws that picture, and words are the colors. It is therefore necessary previously to arrange the thoughts properly, and put such things as are intended to be represented by words, into proper order; disposing them in such manner, that the knowledge of some of them, may render the rest more easy and intelligible to the reader or auditor.

The disposition of our natural organs of speech is wonderful. The aspera arteria is the canal, or passage that conveys the breath from the lungs—that part of it next to the tongue is the larynx, and is encompassed with cartilages and muscles, by which it opens and shuts. When the orifice of the larynx is straight, the air being violently forced out, is dashed and broken, and receives a motion which forms the sound of the voice, but which is not articulated. This voice is received in the mouth, where the

B tongue

tongue modifies it, and gives it different tones, according to its propulsion against the teeth or palate—as it is detained, or transmitted—or, as the mouth is more or less open.

This facility of expressing our sentiments by the voice, has induced mankind to apply themselves studiously to the consideration of all the differences which it receives from the several motions of the organs of pronunciation; and they have distinguished every particular modification by a Letter.—These letters are the elements of speech—and though their number are not great, yet they are sufficient for all the words of every past, present, or future language. The conjunction of these letters form syllables—and these syllables, words. Speech therefore is a composition of sounds of the voice, by men established to be the signs of their thoughts, possessing the power to awaken the ideas to which they have annexed them.

The letters of the alphabet may be so variously transposed as to make five hundred and fifty words, of two letters only—and thirteen thousand eight hundred and twenty-four words, of three letters only—and so in proportion with other numbers of letters—the whole being little less than infinite.

To speak figuratively—words may be denominated spiritual and corporeal: The idea present to our mind, when it commands the organs of the voice to form such sounds as are the signs of that idea, may be called the soul of words. The sounds

sounds formed by the organs of voice, are the material part, or body,—though of themselves they have nothing resembling those ideas, notwithstanding they represent them.

OF THE MATTER OF DISCOURSE.

MEDITATE upon the subject, and make every necessary reflection for discovering such means as may direct to the proposed end—omitting nothing that may make it perspicuous.

Avoid prolix explications, as they render the subject more abstruse, and thereby overcharge the attention of the auditor. Abundance is often the forerunner of sterility.

To comprehend the argument or science, meditation must not only supply the things that are necessary, but also retrench whatever is superfluous; which pains the orator must spare his auditory—carefully contracting the subject to its just bounds, whilst he preserves every part that is necessary for elucidating or exemplifying the topic.

This brevity consists not entirely in retrenchment of that which is unnecessary—but requires the use of such apt allusions as may illustrate the discourse and imply more than is expressed. As thus : Timanthes, the painter, being employed to represent the huge stature of a giant, in a small picture, painted him lying along in the midst of a troop of satyrs, one of whom was measuring the giant's thumb with his thyrsus—intimating by that devise, the vast size of

his body, when so small a part of him was to be measured with a lance.

OF THE FIRST OPERATION OF THE MIND.

As a picture cannot be finished, nor the different figures to be represented thereon distinguished by one color—so also it is impossible to express whatever occurs in the mind, with words of a single order only—diversity of words being absolutely necessary to impart the occurrences of the intelligent power.

When the organs of sense are free and undisturbed, whatever strikes them is perceived, as also the ideas of such things as are presented to the mind—and these are the Objects of Perception.—There are likewise other ideas fundamentally inherent in nature, which do not fall that way into the mind—these are the ideas of Natural and Original Truths—such as—“That there is a God”—“That it is impossible for a thing to be and not to be, at the same time,” &c.

Doubtless the origin of Speech were words denoting signs of those ideas which are the objects of perception, this being the first operation of the mind—nor could it have been very difficult to find particular signs to mark every idea, and give it a name. Therefore from one single word many are derived, by diversification, transposition, retrenchment, addition of vowels or consonants, or changes in the termination.

Thus

Thus nature having suggested to us the application of words, we shall briefly notice the use of them, as parts of speech—a fuller description not being pertinent in this work.

THE NOUNS SUBSTANTIVE

ARE words that express the name of every thing that can be felt, seen, or imagined—in fact the absolute being of a thing.—Of them there are two sorts—the proper and common—the former are names of men, places, &c. as, “George, London,”—the latter, the name of every thing pertaining to them, as, “man, city, &c.

NOUNS ADJECTIVE

EXPRESS the manner and quality of nouns substantive, they having an immediate dependance on them; as, “round earth”—the last is the substantive, the first expresses only its manner of being—On some occasions substances are denoted by nouns adjective, when applied to other things, as, “silvered, tinned,” &c.

In all languages nouns have two terminations—the singular and plural—as thus—“homo” signifies one man—“homines,” several men.

THE ARTICLES.

As nouns signify things in a general way, the articles—a, an, the, &c.—are used in the English, French, &c. to restrain and determine their signification.

fication. If it is said—"it is a happiness to be King"—the expression is vague—to be good language it must be—"the King"—thereby shewing the identity of the person spoken of.

As we do not always consider simply the things that are the objects of our thoughts, but often compare them with other things; reflect upon the places where they are; the time of their duration; what they are; what they are not; and their references and relations—there arises a necessity of particular terms to express these references, with the connection of all the ideas they impart on the mind. In some languages different terminations of the same noun create new differences, and supply the place of words that are used in other languages to express the reference of a thing. In the Latin these are called *cases*, and are six, both singular and plural.

The nominative case signifies a thing simply and positively.

The genitive—its reference with the thing to which it relates.

The dative—its relation to the thing, as it tends to profit or prejudice.

The accusative—its relation to the thing which acts upon it.

The vocative—is used when the oration is addressed to the person or thing signified by the noun.

The

The ablative—is used in such infinite cases, that it is not possible to mark them all.

As the English and other languages, do not signify these references and relations, by different terminations of the things themselves—they use the particles—of, the, to, by, they, &c. for the same purpose.

OF THE SECOND OPERATION OF THE MIND.

VERBS.

WORDS being thus furnished to signify the Objects of Perception—the necessity of words to express Judgment, or the action of the mind, which affirms that a thing is, or is not so,—necessarily follow.

The operations of the mind generally refer to three principles—Perception, by which we discern the difference of things—Judgment, by which we affirm or negative—and Ratiocination, by which we deduce consequences to evince the truth or fallacy of a proposition contested, by comparing it with some fundamental axiom.

The part in discourse which expresses our Judgment, is the proposition—which necessarily comprehends two terms—the Subject, or, that which we affirm—and the Attribute, or, that which is affirmed. As, “God is just.”—God, is the subject—just, is the attribute, it being the affirmation of the proposition.

Besides

Besides these two terms, there is in every proposition a third, which joins the subject with the attribute, and signifies that action of the mind by which we judge—this in all languages is the Verb—to which belongs Person, Tense and Mood.

The *Persons* are three singular, and three plural—which comprehend all the branches of discourse; for whatever is spoken is either of ourselves—to others—or of a third. The first in the singular, implies the person speaking, as, I—the second, the person to whom we speak, as, You—the third, the person or thing of which we speak, as, He, She, It, or That. The plural of the first of these pronouns, is, We—of the second, Ye—of the third, He, She, They or Those.

The *Tenses* or *Times*, are also three---For whatever is affirmed of the subject of a proposition is either past, present, or to come. The different inflection of verbs, having power to denote the circumstance of time belonging to the thing affirmed.

Time *past* may be considered two ways---definite, or indefinite---as we may speak precisely when an action was done; or, we may only say, it was done.

Time *past* may also be considered with reference to the *present*---as, “I was reading when he entered my chamber.”---The act of reading is past, in regard of the time spoken, but the time present is signified, respecting the entrance of the man.

The

The *future* tense may also be used as a precise and definite term, or as indefinite, without any limitation.

The Hebrew verbs have only two tenses---the *preter* and the *future*---they therefore make use of the inflection of the *future* tense, to signify the *present*. -

The Greek verbs have three tenses, in the same manner as the English.

The English verbs, strictly speaking, have no *Mood*---but as a general knowledge of them is essential to propriety of speech, we shall here notice them.*

Moods signify, besides the circumstances of the time, the manner of the affirmation---Their number is six.

First, the indicative mood demonstrates simply what is affirmed---as, “I run;”---or, interrogatively---“do I run?”

Second, the imperative---implies command---as, “run ye.”

Third, the optative---a Mood of great use in the Greek, intimates an ardent desire---as, “I wish I could enjoy it.”

C

Fourth;

* The different intentions of the mind, in the English language, may be said thus to be denoted.—The Possibility of any thing to be done, by *can* or *could*—The Design of the speaker, by *may* or *might*—The Inclination, by *will* or *would*—And the Necessity of doing a thing, by *must* or *ought*, *shall* or *should*.

Fourth, the potential---expresses the power of a person acting---as, "I can go to Blenheim when I please."

Fifth, the subjunctive mood---so called because it has always some condition annexed to whatever is affirmed---as, "I should love him if he did love me."

Sixth, the infinitive. A verb in this mood has a large signification---as, "to fight, to eat, to be beloved," &c.

OF THE THIRD OPERATION OF THE MIND.

HAVING shewn how the two first operations of the mind are to be expressed---viz.---Perception and Judgment---we come now to the third, which is Ratiocination, or Argumentation.

Reasoning is but an extension of the second operation, and a linking of two or more propositions. When we argue from one or two clear propositions, we conclude on the truth or falsity of a third, that is obscure and disputable.* As thus, if to prove the innocence of Milo, it was asserted; "It is lawful to repel force by force---Milo in killing Clodius, did only repel force by force---ergo---Milo did lawfully kill Clodius."---To make this connection between the second and third operations of the mind,

* Some philosophers assert that there is a fourth operation of the mind, and they call it Method---by which they arrange their arguments into order.

mind, the particles are principally used, by which we distinguish, divide, compare, connect, &c. Those whose office it is to unite, are named Copulatives, as---and, &c.---Those which divide, are called Negatives, as---not, but, &c.---Others are Conditional, as---if, &c.---These particles do not convey the object of our thoughts, but some particular action of the mind.

Discourse being merely a continuation of several propositions, men very properly have applied themselves to the discovery of perspicuity in their connection. For which purpose the word---that---is frequently used---as thus---“ I know that God is just”---Here the word---that---unites the two propositions “ I know,” and “ God is just”---thereby shewing their previous union in the mind.

For brevity's sake the verb in the second proposition is sometimes used in the infinitive mood; it being a principal use of the infinitive to join two propositions in that manner.

Figures are extraordinary ways of speaking. There are figures of rhetoric and figures of grammar---Rhetorical figures nobly express the commotions and agitations of the mind---or form agreeable cadences. Grammatical figures are used in construction, when the ordinary rules are digressed from.

In the oriental languages, the Ellipsis, or figure of retrenchment is often used; as in this Latin expression---“ Paucis te volo”---in which these words

---“ verbis alloqui” ---are omitted. The people of these countries being hot and quick in their apprehension, their ardour prevented them speaking aught in terminis, that could othewise be understood. The English language does not use this figure so frequently, as it affects clearness and perspicuity.

OF CONSTRUCTION.

HAVING become familiar with the terms of a language, the next object is the proper disposition of those terms---for intelligibility must be the first and grand object of an orator. He must therefore be master of Syntax, and the parts of speech, (being the fundamentals of the language) carefully observing that nouns-substantive signify the things, and nouns-adjective the manner of those things. As the modes of the being appertain to the being itself, so must the adjectives depend upon the substantives, and carry with them the marks of their dependence.

The nouns of all languages are distinguished by genders. The difference of genders serves to denote the connection of the members of discourse---and the affirmation (or verb) must be of the same number and person with the name of which it affirms any thing.

Words are not made by orators, they are natural to every person---it is only the faculty of arranging them with propriety, that gives elegance to Speech,
and

and places those luminaries of the present age---Fox, Burke, Pitt, and Sheridan---far above every orator, for classic taste, and brilliant elocution.

It is not our intention, in this place, to speak of that disposition of words which renders a discourse harmonious, but of that which renders it clear. Clearness depends much upon natural order; and whatever interrupts that order perplexes the discourse. To accomplish this, a juvenile speaker ought carefully to avoid the frequent repetition of the grammatical figure called Hyperbaton, or a too bold and frequent transposition of words---as our language is so great a lover of clearness that it rejects those transgressions. Would it not be inelegant to say---“ There is no man, who ~~more~~ than he may justly promise himself glory ? --- And is it not a more agreeable phrase, to write---“ There is no man, who ~~more~~ justly than he, may promise himself glory ? ”

A second vice consists in expressing the thoughts by tedious circumlocutions, and the insertion of words altogether unnecessary. Another error is the making use of terms, whose signification being vague and indefinite, cannot be determined but by their relation to some other term, which makes the proposition equivocal---As if it were said, “ He loved such a person in his affliction”---Here it is doubtful whether the pronoun *his*, relates to the person who loved, or the person afflicted. Another enemy to clearness is, when the expressions seem

seem to look one way, and they are intended for another---as in this answer of the oracle,

Aio te, Æacida, Romanos vincere posse.

this defect is called by the Greeks, *Amphibologia* ---and is, when added to long and frequent Parenthesis, not only dark and inelegant, but leaves the auditor or reader uninformed of the subject matter of discourse.

An orator ought to have particular regard to the capacity of his auditory, and the selection of such expressions as will make the deepest impression on their minds. A painter draws the principal lines of his picture gross, and then heightens it with his colours, in the mean time sweetning and refining his other strokes, that their softness and obscurity may set off the lustre of the other. Trifling things that are not essential to discourse, should be noticed en passant; as it would discover a defect of judgment to dilate upon them, and also divert the attention of the auditor from that which is more material.

There are two ways in which many err in their discourses: one is, in being too diffuse---the other in being too sparing and dry. The latter represents only the carcase of his subject---and imitates the first touches of a picture, where the painter marks only the places where he designs the eyes, mouth, ears, &c.---The former by unnecessary fecundity and redundancy, perplexes nearly as much. A just temperament should therefore be observed

---a

---a medium which a sound judgment, with proper instruction, will easily attain. When a painter has perfected his necessary strokes, whatever he adds afterwards, does but injure his work---therefore words that are superfluous, render the discourse obscure, prevents it making an impression on the auditor, and fatigues the ear without reaching the memory.

Politeness in speech consists in a strict retrenchment of unnecessary expressions, which may be deemed the excrements of it. Repetitions serve only to lengthen the discourse---and divert the attention from the subject. This too general error is called Tautology.

These observations must not deter the practitioner, nor make him afraid of adding one word more than is really necessary---as sometimes the warmth which a subject inspires, may induce the orator, in his vehemence, to commit a Pleonasmus that will add to the brilliancy of his oration.

OF ELUCIDATING THE EMOTIONS OF THE MIND.

WHATEVER passes in the mind, is either action or passion---and as we have previously shewn how the Actions are to be expressed, we shall now view nature's dictates in signifying the Passions---as discourse would be imperfect, unless it carried with it the marks of the motions of our will.

There

There are names which have two ideas---The principal idea represents the thing signified---the other (or rather its accessory) exhibits it as invested with certain circumstances. For example, the word "Liar" implies a person reprehended for not speaking the truth---it imports also that he is deemed an evil person---one who has cunningly or maliciously concealed the truth, and therefore is an object of detestation.

These accessories, or second ideas, are annexed to the names of things, and to their principals, in this manner:---When custom has established certain terms to whatever is esteemed, these terms do instantly assume an idea of respect or grandeur---so that a person no sooner makes use of them, but he conceives he has an esteem for the things spoken of. Thus when a man speaks in passion, his looks, tone of voice, and other attendant circumstances, are sufficient to signify his emotion---even a repetition of some of the words used on that occasion, may afterwards of themselves renew the idea of the commotion---from the same renewal of idea, the dress or semblance of a stranger, being similar to that of an absent friend, will revive either pleasant or melancholy thoughts, according to the affection of the mind towards the absent object.

Thus men were of necessity obliged to signify their thoughts---but the happy choice of words depends on each individual. In this the most unbounded liberty reigns---and it is this choice that has changed

changed all the ancient languages---and still refines or impairs those of the present age.*

OF CUSTOM IN LANGUAGE.

CUSTOM is the sovereign arbiter of all languages—its empire cannot be disputed, being established by necessity, and confirmed by universal consent. It is therefore necessary to employ words only for the signification of things known before by the persons to whom we speak. A horse might be called a dog, and a dog a horse; but the idea of the first being fixed to the word horse, and the latter to the word dog, the names cannot be transposed, nor the one taken for the other, without an entire confusion in language. A speaker must therefore follow the modes established by custom—avoiding obsolete phrases. When custom affords

D

not

* Diversity of language is incommodious, and a great impediment to society and trade—to remoye this inconvenience, it has been proposed to invent an Universal Language, easy to be learned, and common to the whole world. This new language was to consist of as few words as possible—every separate thing was to be expressed by one single term, and that term, with some little alteration, was to signify all other things that had reference to it. The nouns were to be indeclinable—their cases denoted by particles—and their three genders by three terminations: They were to have only two conjugations—one to denote the active, the other the passive—nor were their tenses to have had different terminations instead of pronouns—by which the grammar of that language might have been easily learned. But to render it universal was too chimerical a project to be ever seriously attended to:

not words proper to express with energy the terms of a subject in debate, the practice of the learned Dr. SAMUEL JOHNSON may be followed, and a new word may be coined—In that case the fecundity of invention must be commended, whilst the barrenness of the language is condemned.

When we advance custom to the throne, we do not intend to put the sceptre into the hands of the populace. There are good and bad customs—and as good men are the best examples to those who desire to live well; so the practice of good speakers is the best rule for those who would speak well.* Nor is it difficult to discern the depraved language of the vulgar from the refined expressions of the learned and polite. The distinction is to be made thus:

1. Experimentally—Observe closely those who speak correctly and with propriety—mark their expressions, and the latitude they give their words—what they avoid, and whatever they affect. If equality in conversation cannot be speedily attained, study books that are acknowledged to be well written—for therein the authors have leisure to correct improprieties that are unavoidable in extempore speeches.

2. Reason must discriminate between a good and bad custom. All languages have the same fundamentals, we may become judges of any one, and condemn

* Usum, qui sit arbiter dicendi vocamus consensum eruditorum, sicut vivendi, consensum bonorum. QUINTILIAN.

condemn the laws of custom where they are opposite to those of reason and nature. Languages cannot be refined until men begin to canvas and examine them—until such expressions are exploded, as corrupt use has introduced. When just and proper expressions are used, a language may be said to refine—as the discontinuance from speaking ill, establishes the custom of speaking well. A few years have brought about revolutions in language as well as states—the refinement of the English in the days of Queen Anne, must have been as unexpected to the best writers in Queen Elizabeth's reign, as the French revolution was to Louis the sixteenth, five years since.

In the formation of language, reason prescribes few laws—the greater part depend upon the will and consent of men. In speaking, the whole world proposes only one end—but we may arrive at that end by different ways—the liberty of choosing them, causes difference in the manner of expression, even in the same language.

To understand the custom of a language, we must compare its expressions, and consider the analogy they bear to each other. By analogy grammarians establish their rules—and compose their works—yet analogy is not the mistress of language, she describes only the laws of custom.*

As the genius of a language consists in certain qualities, which those who speak well do give their

D 2 style

* Non est lex loquendi, sed observatio.

QUINTIL.

style—its idioms must be carefully attended to. Idioms distinguish languages from one another as well as words. To speak English it is not enough to make use of English words—for if they are jumbled together as a German would do the words of his own language, the speech would be unintelligible.

We call Hebraisms, the idioms of Hebrew—it is an Hebraism to say—"vanity of vanities"—instead of "the greatest of all vanities"—or, to signify distribution, by repeating the same words, as in this sentence—"Noah put into the ark seven and seven of all creatures"—meaning—seven pairs of each creature.—It is an Helenism to use the infinitive instead of a noun, which is frequent in the Greek.

Obsolete expressions, rejected by new custom, and to be found only in ancient authors, are called Archaisms. Every province, and in many instances, every county in a kingdom, has its idiom. Titus Livy, an author of great eloquence, could not cleanse his style from the impurities of Padua, where he was born.

As we must submit to custom, we ought to follow her laws strictly, and employ words only in the proper signification affixed to them—having regard always to the accessory ideas that belong to them. To speak well, words must be taken in the precise signification that custom allows. To draw the picture of the King, it is not enough to draw a face with

with two eyes, a nose, and a mouth—but the features and particular lineaments of the King's face must be expressed. There are persons who fancy themselves eloquent, because they have thronged their memories with phrases from renowned authors—and the uses they make of them is inverse—for they accommodate the matter to the phrase, instead of the phrase to the matter. To speak well, the judgment must be adapted as well as the tongue.

A good ear is an excellent monitor, and will instruct in the pleasing and natural array of words—it instantly perceives the least transgression, and is offended at it. We are more disturbed at a thing ungrateful to our senses, than to our reason. An error in arguing would be more excusable, than if a man was absurdly to transpose his words, and say—"head my"—for—"my head."

A discourse is pure, when the best custom is followed—when that which it approves is adopted, and that which it condemns is rejected. The vices opposed to this purity are Barbarisms and Solecisms. All grammarians do not agree in the definition of these two vices—Some apply barbarisms only to words, phrases, and particles—and solecisms to declensions, conjugations, and construction.

A pure style is that which Quintilian names "emandata oratio"—a clear style is that which he calls "dilucida oratio."—Many persons write intelligibly, and use an impure style—whilst others
write

write purely, and it is with difficulty they can be understood.

The best expressions become degenerate, when profaned by the vulgar—the use they make of them generally infects them with mean and abject ideas. Phrases that are used by the vulgar ought therefore to be carefully avoided by the polite and eloquent. It was the art and felicity of finding out rich and beautiful expressions to signify their thoughts, that advanced to eminence the most famous orators. It requires not much art to avoid the censure of just critics—but we cannot please every person without extraordinary good fortune.

PART

PART II.
OF ELOCUTION.

ELOCUTION is a branch of oratory, the power and importance of which is greater than is generally thought; insomuch that eloquence takes its name from it.*

It was much cultivated by Quintilian, and before him by Cicero, and before him by M. Antonius; but before his time, it was too much neglected by the Roman orators: Which made him say, " he had seen many men famous for eloquence, but not one of them that understood elocution."

But what stress was laid upon it by the Greek orators, appears from that celebrated saying of Demosthenes; who being asked, what was the first principal thing in oratory? answered, Pronunciation; being asked again what was the second? replied, Pronunciation. And what was the third? Pronunciation.

* *Eloquentia ab eloqui.* I use the word Elocution here in its common and vulgar sense, to signify utterance, delivery, or pronunciation, in which sense we frequently use it in the English language, and which its Latin etymology very well justifies; tho' I know some good writers apply to it a different idea, in conformity to the sense in which the Latin orators used the word elocutio. But it is no uncommon thing for derivative words in one language to be taken in a different sense from that, in which the words they are derived from are taken in another.

Pronunciation. Denoting that in his judgment the whole art, spirit, and power of oratory consisted in this.*

Cicero, and after him Quintilian, divided oratory into five parts: 1. Invention—by which we provide ourselves with suitable and sufficient materials for a discourse. 2. Disposition—by which they meant the division of their subject into parts and sentences, according to the most natural order; and consequently the proper distribution and arrangement of their ideas. 3. Elocution—by which they always meant, what we call, Diction; which consists in suiting our words to our ideas, and the style to the subject. 4. Memory, or a faculty of clearly discerning and retaining our ideas, and of calling to mind the properest words by which to express them. 5. Pronunciation; or the art of managing the voice, and gesture in speaking.

So that by Pronunciation, the antients understood both Elocution and Action; and comprehended in it the right management of the voice, looks, and gesture. To the former of these the present

* Quintil. lib. xi. cap. 3. Tully in relating this story concerning Demosthenes, says that the repeated answer was *Actio.* (de Oratore l. 3.) which shews that the Latins by Pronunciatio and Actio meant the same thing; and that by each they understood the right and just management of the voice, looks, and gesture, in speaking. And hence they whose business it is to speak publicly on the stage, are with us called *Actors.*

present part is chiefly confined; viz. the right management of the voice in reading or speaking; which is indifferently called by us, Elocution and Pronunciation.

The great design and end of a good Pronunciation is, to make the ideas seem to come from the heart; and then they will not fail to excite the attention and affections of them that hear us: From which the great benefit and usefulness of this too much neglected art may be seen.

OF BAD PRONUNCIATION.

THE several faults of pronunciation are these following:

1. When the voice is too loud.

This is very disagreeable to the hearer, and very inconvenient to the speaker.

It will be very disagreeable to the hearers, if they be persons of good taste: who will always look upon it to be the effect either of ignorance or affectation.

Some will impute it to your ignorance, and suppose that you was never instructed better since you left the reading school; where children generally get a habit of reading in a high-pitched key, or a uniform elevated voice, without any regard to emphasis, cadence, or a graceful elocution.

E

Others

Others will impute it to affectation ; or a design to work upon their passions ; which will immediately defeat the design, if you had it. For if you would effectually move the passions, you must carefully conceal your intention so to do : For as soon as the mind perceives you have such a design upon it, it will be upon its guard. However, none but the most low, weak, and mechanical minds will be affected with mere dint of sound and noise. And the passions so raised, leave no lasting or valuable effects upon the mind, and answer no good purpose or end ; because the understanding hath nothing to do with such impressions, and the memory no handle by which to retain or recall them. Not to say, it often answers a bad end ; affects the mind in a wrong place, and gives it a false bias. However this may be thought to become the stage or the bar, it least of all befits the pulpit ; where all ought to be solemn, serious, rational, and grave as the subjects there treated of.

It is false oratory then to seek to persuade or affect by mere vehemence of voice. A thing that hath been often attempted by men of mean furniture, low genius, or bad taste, among the antients as well as the moderns. A practice which formerly gave the judicious Quintilian great offence : Who calls it not only clamouring, but furious bellowing ; not vehemence, but downright violence.

Besides,

Besides, an overstrained voice is very inconvenient to the speaker, as well as disgraceful to judicious hearers. It exhausts his spirits to no purpose. And takes from him the proper management and modulation of his voice according to the sense of his subject. And, what is worst of all, it naturally leads him into a tone.

Every man's voice indeed should fill the place where he speaks; but if it exceed its natural key, it will be neither sweet nor soft, nor agreeable, because he will not be able to give every word its proper and distinguishing sound.

2. Another fault in pronunciation is when the voice is too low.

This is not so inconvenient to the speaker, but is as disagreeable to the hearer, as the other extreme. And indeed to the generality of hearers a too low voice is much more displeasing than a too loud one; especially to those who are troubled with an impediment in hearing, and those who are best pleased with a lively and pathetic address, as most are. It is always offensive to an audience to observe any thing in the reader or speaker that looks like indolence or inattention. The hearer will never be affected whilst he sees the speaker indifferent.

The art of governing the voice consists a good deal in dexterously avoiding these two extremes: at least, this ought to be first minded. And for a general rule to direct you herein, I know of none

Others will impute it to affectation ; or a design to work upon their passions ; which will immediately defeat the design, if you had it. For if you would effectually move the passions, you must carefully conceal your intention so to do : For as soon as the mind perceives you have such a design upon it, it will be upon its guard. However, none but the most low, weak, and mechanical minds will be affected with mere dint of sound and noise. And the passions so raised, leave no lasting or valuable effects upon the mind, and answer no good purpose or end ; because the understanding hath nothing to do with such impressions, and the memory no handle by which to retain or recall them. Not to say, it often answers a bad end ; affects the mind in a wrong place, and gives it a false bias. However this may be thought to become the stage or the bar, it least of all befits the pulpit ; where all ought to be solemn, serious, rational, and grave as the subjects there treated of.

It is false oratory then to seek to persuade or affect by mere vehemence of voice. A thing that hath been often attempted by men of mean furniture, low genius, or bad taste, among the antients as well as the moderns. A practice which formerly gave the judicious Quintilian great offence : Who calls it not only clamouring, but furious bellowing ; not vehemence, but downright violence.

Besides,

Besides, an overstrained voice is very inconvenient to the speaker, as well as disgusting to judicious hearers. It exhausts his spirits to no purpose. And takes from him the proper management and modulation of his voice according to the sense of his subject. And, what is worst of all, it naturally leads him into a tone.

Every man's voice indeed should fill the place where he speaks; but if it exceed its natural key, it will be neither sweet nor soft, nor agreeable, because he will not be able to give every word its proper and distinguishing sound.

2. Another fault in pronunciation is when the voice is too low.

This is not so inconvenient to the speaker, but is as disagreeable to the hearer, as the other extreme. And indeed to the generality of hearers a too low voice is much more displeasing than a too loud one; especially to those who are troubled with an impediment in hearing, and those who are best pleased with a lively and pathetic address, as most are. It is always offensive to an audience to observe any thing in the reader or speaker that looks like indolence or inattention. The hearer will never be affected whilst he sees the speaker indifferent.

The art of governing the voice consists a good deal in dexterously avoiding these two extremes: at least, this ought to be first minded. And for a general rule to direct you herein, I know of none

better than this—carefully to preserve the key, that is, the command of your voice; and at the same time, to adapt the elevation and strength of it to the condition and number of the persons you speak to, and the nature of the place you speak in.—It would be altogether as ridiculous in a general who is haranguing an army, to speak in a low and languid voice, as in a person who reads a chapter in a family to speak in a loud and eager one.

3. Another fault in pronunciation is a thick, hasty, cluttering voice.

When a person mumbles, or clips or swallows his words, that is, leaves out some syllables in the long words, and never pronounces some of the short ones at all; but hurries on without any care to be heard distinctly, or to give his words their full sound, or his hearers the full sense of them.

This is often owing to a defect in the organs of speech, or a too great flutter of the animal spirits; but oftener to a bad habit uncorrected.

Demosthenes the greatest orator Greece ever produced had, it is said, nevertheless, three natural impediments in pronunciation; all which he conquered by invincible labour and perseverance. One was a weakness of voice; which he cured by frequently declaiming on the sea-shore, amidst the noise of the waves. Another was a shortness of breath; which he mended by repeating his orations as he walked up a hill. And the other was the fault I am speaking of; a thick mumbling

mumbling way of speaking ; which he broke himself of by declaiming with pebbles in his mouth.

4. Another fault in pronunciation is when persons speak too quick.

Than which there is scarce any fault more common ; especially among young persons, who imagine they can read very well, and are not afraid of being stopped in their career by the unexpected intervention of any hard word. And scarce any bad habit of the voice is conquered with more difficulty ; tho' one would imagine nothing is more easy.

This manner of reading may do well enough when we are examining leases, perusing indentures, or reciting acts of parliament, where there is always a great superfluity of words ; or in reading a newspaper, where there is but little matter that deserves our attention ; but is very improper in reading books of devotion and instruction, and especially the sacred scriptures, where the solemnity of the subject or the weight of the sense demands a particular regard. But it is most of all inexcusable to read forms of prayer in this manner as acts of devotion.

The great disadvantage which attends this manner of pronunciation is, that the hearer loses the benefit of more than half the good things he hears, and would fain remember, but cannot. And a speaker should always have a regard to the memory as well as the understanding of his hearers.

5. It

5. It is also a fault to speak too slow.

Some are apt to read in a heavy, droning, sleepy way ; and through mere carelessness make pauses at improper places. This is very disagreeable. But to hem, hauk, sneeze, yawn, or cough, between the periods, is more so.

A too slow elocution is most faulty in reading trifles that do not require attention. It then becomes tedious. A person that is addicted to this slow way of speaking should always take care to reward his hearer's patience with important sentiments, and compensate the want of words by a weight of thoughts ; and give his discourse its proper quantity of solid sense, that, as we say, what it wants in length it may make out in breadth.

But a too slow elocution is a fault very rarely to be found, unless in aged people, and those who naturally speak so in common conversation. And in these, if the pronunciation be in all other respects just, decent, and proper ; and especially if the subject be weighty or intricate, it is very excusable.

6. An irregular or uneven voice, is a great fault in reading.

That is, when the voice rises and falls by fits and starts, or when it is elevated or depressed unnaturally or unseasonably, without regard to sense or stops ; or always beginning a sentence with a high voice, and concluding it with a low one,

one, or *vice versa*; or always beginning and concluding it with the same key. Opposite to this is

7. A flat, dull, uniform, tone of voice, without emphasis or cadence, or any regard to the sense or subject of what is read.

This is a habit, which children, who have been used to read their lessons by way of task, are very apt to fall into, and retain as they grow up. Such a monotony as attorney's clerks read in when they examine an engrossed deed. This is a great infelicity when it becomes habitual; because it deprives the hearer of the greatest part of the benefit or advantage he might receive by a close attention to the most weighty and interesting parts of the subject, which should always be distinguished or pointed out by the pronunciation—For a just pronunciation is a good commentary.

Lastly, the greatest and most common fault of all is reading with a tone.

No habit is more easy to be contracted than this, or more hard to be conquered. This unnatural tone in reading and speaking is very various; but whatever it be, it is always disgusting to persons of delicacy and judgment.*

Some

* Sed quodcumque ex his vitium magis tulerim quam quo
nunc maxime laboratur in causis omnibus scholisque; can-
tandi: quod inutilius sit an faedius nescio. Quint. lib. xi.
cap. 3.

Some have a womanish squeaking tone; which, persons whose voices are shrill and weak, and overstrained, are very apt to fall into.

Some have a singing or canting tone, which the speakers among the quakers generally much affect, and by which their hearers are often much affected.

Others affect a high, swelling, theatrical tone; who being ambitious of the same of fine orators, lay too much emphasis on every sentence, and thereby transgress the rules of true oratory.

Others affect an awful and striking tone, attended with solemn grimace, as if they would move you with every word, whether the weight of the subject bear them out or not. This is what persons of a gloomy or melancholy cast of mind are most apt to give into.

Some have a set, uniform tone of voice; which I have already taken notice of.—Others, an odd, whimsical, whining tone, peculiar to themselves, and not to be described—only that it is laying the emphasis on words which do not require or deserve it.

It must be acknowledged, there are some kinds of tone, which, though unnatural, yet, as managed by the speakers, are not very disagreeable—and the mind must be much on its guard that can remain unmoved thereby.

When I have been affected with hearing orators deliver common or obscure sentiments in such a striking tone, I have endeavoured carefully to examine

examine into the true reason of that emotion, or what it was that excited that affection in my mind; and have found that it could not arise from the mere tone of the speaker—which of itself was unnatural and disagreeable—nor from the weight of the subject—which was no more than common—but from the earnestness, life and solemnity with which he spake, and his appearing himself to be much affected with what he delivered; which two things will never fail to move an audience. And why they may not be as well observed and practised without a tone as with one, I cannot conceive. And without these a tone itself would have no power to move; as it hath no other subserviency to raise the passions than as it solemnizes the subject, and seems to shew the speaker's heart engaged. Pity that those two ends should not be answered by a better means! and that a bad habit in the speaker, indulging a false taste in the hearers, should secure one great end of oratory by that which is the greatest abuse of it!

Our next enquiry is

HOW TO AVOID A BAD PRONUNCIATION.

To this end the few following rules may be of service.

1. If you would not read in too loud or too low a voice, consider whether your voice be naturally too low or loud; and correct it accordingly in your ordinary conversation: by which means you will

F be

be better able to correct it in reading. If it be too low, converse with those that are deaf; if too loud, with those whose voices are low. Begin your periods with an even moderate voice, that you may have the command of it, to raise or fall it as the subject requires.

2. To cure a thick confused cluttering voice, accustom yourself, both in conversation and reading, to pronounce every word distinct and clear. Observe with what deliberation some converse and read, and how full a sound they give to every word; and imitate them. Do not affect to contract your words, as some do, or run two into one. This may do very well in conversation, or in reading familiar dialogues, but is not so decent in grave and solemn subjects; especially in reading the sacred scriptures.

It appears from Demosthenes's case, that this fault of pronunciation cannot be cured without much difficulty, nor will you find his remedy effectual without pains and perseverance.

3. To break a habit of reading too fast, attend diligently to the sense, weight, and propriety of every sentence you read, and of every emphatical word in it. This will not only be an advantage to yourself, but a double one to your hearers; for it will at once give them time to do the same, and excite their attention when they see yours is fixed. A solemn pause after a weighty thought is very beautiful and striking. A well-timed stop gives as much

much grace to speech as it does to music. Imagine that you are speaking to persons of slow and unready conceptions ; and measure not your hearer's apprehension by your own. If you do, you may possibly out-run it. And as in reading you are not at liberty to repeat your words and sentences, that should engage you to be very deliberate in pronouncing them, that their sense may not be lost. The ease and advantage that will arise both to the speaker and hearer, by a free, full, and deliberate pronunciation is hardly to be imagined.

I need lay down no rules to avoid a too slow pronunciation ; that being a fault which few are guilty of.

4. To cure an uneven, desultory voice, take care that you do not begin your periods either in too high or too low a key ; for that will necessarily lead you to an unnatural and improper variation of it. Have a careful regard to the nature and quantity of your points, and the length of your periods ; and keep your mind intent on the sense, subject, and spirit of your author.

The same directions are necessary to avoid a monotony in pronunciation, or a dull, set, uniform tone of voice. For if your mind be but attentive to the sense of your subject, you will naturally manage and modulate your voice according to the nature and importance of it.

Lastly, To avoid all kinds of unnatural and disagreeable tones, the only rule is to endeavour

to speak with the same ease and freedom as you would do on the same subject in private conversation. You hear no body converse in a tone; unless they have the brogue of some other country, or have got into a habit of altering the natural key of their voice when they are talking of some serious subject in religion. But I can see no reason in the world, that when in common conversation we speak in a natural voice with proper accent and emphasis, yet as soon as we begin to read, or talk of religion, or speak in public, we should immediately assume a stiff, awkward, unnatural tone. If we are indeed deeply affected with the subject we read or talk of, the voice will naturally vary according to the passion excited; but if we vary it unnaturally, only to seem affected, or with a design to affect others, it then becomes a tone and is offensive.

In reading then attend to your subject, and deliver it just in such a manner as you would do if you were talking of it. This is the great, general and most important rule of all; which, if carefully observed, will correct not only this but almost all the other faults of a bad pronunciation; and give you an easy, decent, graceful delivery, agreeable to all the rules of a right elocution. For however apt we are to transgress them in reading, we follow them naturally and easily enough in conversation. And children will tell a story with all the natural graces

graces and beauties of pronunciation, however awkwardly they may read the same out of a book.

OF GOOD PRONUNCIATION.

A good pronunciation in reading, is the art of managing and governing the voice so as to express the full sense and spirit of your author in that just, decent, and graceful manner, which will not only instruct but affect the hearers; and will not only raise in them the same ideas he intended to convey, but the same passions he really felt. This is the great end of reading to others, and this end can only be attained by a proper and just pronunciation.

And hence we may learn wherein a good pronunciation in speaking consists; which is nothing but a natural, easy, and graceful variation of the voice, suitable to the nature and importance of the sentiments we deliver.

A good pronunciation in both these respects is more easily attained by some than others; as some can more readily enter into the sense and sentiments of an author, and more easily deliver their own, than others can; and at the same time have a more happy facility of expressing all the proper variations and modulations of the voice than others have. Thus persons of a quick apprehension, and a brisk flow of animal spirits (setting aside all impediments of the organs) have generally a more lively, just, and natural elocution than persons of a slow perception and a flegmatic cast. However, it may

in

in a good degree be attained by every one that will carefully attend to and practice those rules that are proper to acquire it. Which leads me therefore to consider

HOW A GOOD PRONUNCIATION IS TO BE
ATTAINED.

To this end the observation of the following rules is necessary.

Have a particular regard to Pauses, Emphasis, and Cadence.

OF PAUSES.

With respect to pauses, you will in a great measure in reading be directed by the common stops or points, viz. Comma (,)—Semi-colon (;)—Colon (:)—Period (.)—Interrogation (?)—and Admiration (!).

These points serve two purposes—to distinguish the sense of the author, and—to direct the pronunciation of the reader.—A comma stops the voice, while we may privately tell one—a semi-colon two—a colon three—and a period four.

To break a habit of taking breath too often in reading, accustom yourself to read long periods, such as the sixteen first lines in Milton's Paradise Lost.

After some weighty and important sentiment, it will be proper to make a longer pause than ordinary; and especially towards the close or application

cation of a discourse :—these long pauses are very proper ; as they at once compose and affect the mind, and give it time to think. It will also be very helpful to the speaker's voice ; and give his pronunciation the advantage of variety, which is always pleasing to the hearers.

OF EMPHASIS.

THE next thing to be regarded in reading is the Emphasis ; and to see that it be always laid on the emphatical word.

When we distinguish any particular syllable in a word with a strong voice, it is called Accent ; when we thus distinguish any particular word in a sentence, it is called Emphasis ; and the word so distinguished, the emphatical word. And the emphatical words (for there are often more than one) in a sentence are those which carry a weight or importance in themselves, or those on which the sense of the rest depends ; and these must always be distinguished by a fuller and stronger sound of voice, wherever they are found, whether in the beginning, middle, or end of a sentence. Take for instance those words of the satyrift.

Rém, facias rém,
Récte, si possis, si non, quoquunque modo rém.

Hor.

Get place and wealth, if possible, with grace,
If not, by any means get wealth and place.

POPE.

In

In these lines the emphatical words are accented; and which they are, the sense will always discover.

Some sentences are so full and comprehensive, that almost every word is emphatical: For instance, that pathetic expostulation in the prophecy of Ezekiel,

“ Why will ye die!”

In this short sentence, every word is emphatical, and on which ever word you lay the emphasis, whether the first, second, third, or fourth, it strikes out a different sense, and opens a new subject of moving expostulation.

Some sentences are equivocal, as well as some words; that is, contain in them more senses than one; and which is the sense intended, can only be known by observing on what word the emphasis is laid. For instance—“ Shall you ride to town to-day?”—This question is capable of being taken in four different senses, according to the different words on which you lay the emphasis. If it be laid on the word *you*,—the answer may be—“ No, but I intend to send my servant in my stead.”—If the emphasis be laid on the word *ride*—the proper answer might be—“ No, I intend to walk it.”—If you place the emphasis on the word *town*—it is a different question; and the answer may be—“ No, for I design to ride into the country.”—And if the emphasis be laid upon the words *to-day*—the sense is still something different from all these;

these; and the proper answer may be—"No, but I shall to morrow"—Of such importance often times is a right emphasis, in order to determine the proper sense of what we read or speak.

The voice must also express, as near as may be, the very sense or idea designed to be conveyed by the emphatical word; by a strong, rough, and violent, or a soft, smooth, and tender sound.

Thus the different passions of the mind are to be expressed by a different sound or tone of voice: Love, by a soft, smooth, languishing voice;—Anger, by a strong, vehement, and elevated voice;—Joy, by a quick, sweet, and clear voice;—Sorrow, by a low, flexible, interrupted voice;—Fear, by a dejected, tremulous, hesitating voice;—Courage, hath a full, bold, and loud voice;—and Perplexity, a grave, steady, and earnest one. In exordiums the voice should be low;—in Narrations, distinct;—in Reasoning, slow;—in Persuasion, strong;—it should thunder in Anger—soften in Sorrow—tremble in Fear—and melt in Love.

The variation of the emphasis must not only distinguish the various passions described, but the several forms and figures of speech in which they are expressed.

In a Prosopopæia, we must change the voice as the person introduced would.

In an Antithesis, one contrary must be pronounced louder than the other.

In a Climax, the voice should always rise with it.

In Dialogues, it should alter with the parts.

In Repetitions, it should be loudest in the second place.

Words of quality and distinction, or of praise or dispraise, must be pronounced with a strong emphasis.

No emphasis is better than a wrong or a misplaced one. For that only perplexes, this always misleads the mind of the hearer.

OF CADENCE.

THIS is directly opposite to emphasis. Emphasis is raising the voice, cadence is falling it; and when rightly managed is very musical. Beside cadence of voice, there is cadence of stile—That is, when the sense being almost expressed and perfectly discerned by the reader, the remaining words, which are only necessary to compleat the period, gently fall of themselves, without any emphatical word among them. If our author's language be pure and elegant, his cadence of stile will naturally direct the cadence of voice.

Cadence generally takes place at the end of a sentence; unless it closes with an emphatical word.

Every parenthesis is to be pronounced in cadence; that is, with a low voice, and quicker than ordinary; that it may not take off the attention too

too much from the sense of the period it interrupts. But all apostrophes and prosopopætias are to be pronounced in emphasis.

OBSERVATIONS.

If you would acquire a just pronunciation in reading, you must not only take in the full sense, but enter into the spirit of your author: For you can never convey the force and fulness of his ideas to another, till you feel them yourself. No man can read an author he does not perfectly understand and taste.*

The same rules are to be observed in reading poetry and prose: Neither the rhyme nor the numbers should take off the attention from the sense and spirit of the author. It is this only that must direct the pronunciation in poetry as well as prose. When you read verse, you must not at all favour the measure or rhyme; that often obscures the sense and spoils the pronunciation: For the

G 2 great

* The great rule which the masters of rhetoric so much pres^t, can never enough be remembered; that to make a man speak well and pronounce with a right emphasis, he ought thoroughly to understand all that he says, be fully persuaded of it, and bring himself to have those affections which he desires to infuse into others. He that is inwardly persuaded of the truth of what he says, and that hath a concern about it in his mind, will pronounce with a natural vehemence that is far more lovely than all the strains that art can lead him to. An orator must endeavour to feel what he says, and then he will speak so as to make others feel it.

great end of pronunciation is to elucidate and heighten the sense; that is, to represent it not only in a clear but a strong light. Whatever then obstructs this is carefully to be avoided, both in verse and prose. Nay, this ought to be more carefully observed in reading verse than prose; because the author, by a constant attention to his measures and rhyme, and the exaltation of his language, is often very apt to obscure his sense; which therefore requires the more care in the reader to discover and distinguish it by the pronunciation. And if when you read verse with proper pause, emphasis and cadence, and a pronunciation varied and governed by the sense, it be not harmonious and beautiful, the fault is not in the reader but the author. And if the verse be good, to read it thus will improve its harmony; because it will take off that uniformity of sound and accent which tires the ear, and makes the numbers heavy and disagreeable.

Another important rule to be observed in elocution is—study Nature.—By this I mean your own natural dispositions and affections. And those subjects that are most suitable to them, you will easily pronounce with a beautiful propriety—and to heighten the pronunciation, the natural warmth of the mind should be permitted to have its course under a proper rein and regulation.

Study the natural dispositions and affections of others. For some are much more easily impressed and moved one way, and some another. And an orator

orator should be acquainted with all the avenues to the heart.

Study the most easy and natural way of expressing yourself, both as to the tone of voice and the mode of speech. And this is best learned by observations on common conversation—where all is free, natural and easy—where we are only intent on making ourselves understood, and conveying our ideas in a strong, plain, and lively manner, by the most natural language, pronunciation and action. And the nearer our pronunciation in public comes to the freedom and ease of that we use in common discourse—provided we keep up the dignity of the subject, and preserve a propriety of expression—the more just, natural and agreeable it will generally be.

Above all things then study nature—avoid affectation—never use art, if you have not the art to conceal it. For whatever does not appear natural, can never be agreeable, much less persuasive.

Endeavour to keep your mind collected and composed—Guard against that flutter and timidity of spirit, which is the common infelicity of young, and especially bashful persons, when they first begin to speak or read in public. This is a great hindrance both to their pronunciation and invention; and at once gives both themselves and their hearers an unnecessary pain. It will by constant opposition wear off—and the best way to give the mind a proper degree of assurance and self-command at such

such a time, is to be entire master of the subject—and a consciousness that you deliver to your audience nothing but what is well worth their hearing, will give you a strong degree of courage.

Endeavour to be wholly engaged in your subject; and when the mind is intent upon and warmed with it, it will forget that awful deference it before paid to the audience, which was so apt to disconcert it.

If the sight of your hearers, or any of them discompose you, keep your eyes from them.

Be sure to keep up a life, spirit, and energy in the expression; and let the voice naturally vary according to the variation of the style and subject.

Whatever be the subject, it will never be pleasing, if the style be low and flat, nor will the beauty of the style be discovered, if the pronunciation be so.

Cicero observes there must be a glow in our style if we would warm our hearers.* And who does not observe how ridiculous it is to pronounce the *ardens verbum* in a cold lifeless tone?—The transition of the voice must always correspond with that of the subject, and the passions it was intended to excite.

To attain a just and graceful pronunciation, you should accustom yourselves frequently to hear those who excel in it, whether at the bar or in the pulpit

---where

* Nec unquam is qui audiret incenderetur, nisi ardens ad eum perveniret Oratio. Cio. de Orat.

—where you will see all the fore-mentioned rules exemplified, and be able to account for all those graces and beauties of pronunciation which always pleased you, but you did not know why.

Indeed, the Art of Pronunciation, like all others, is better learned by imitation than rule: But to be first acquainted with the rules of it, will make the imitation more easy. You will observe a certain agreeableness of manner in some orators, that is natural to them, not to be reduced to any rule, and to be learnt by imitation only; nor by that, unless it be in some degree natural to you.

You should frequently exercise yourself to read aloud according to the foregoing rules.—It is practice only that must give you the faculty of an elegant pronunciation. This, like other habits, is only to be attained by often repeated acts.

Orators, as well as poets, must be born so, or they will never excel in their respective arts: But that part of oratory which consists in a decent and graceful pronunciation, provided there be no defect in the organs of speech, may be attained by rule, imitation, and practice; and, when attained, will give a beauty to speech, a force to thoughts, and a pleasure to the hearers, not to be expressed; and which all will admire, but none can imitate, unless they are first prepared for it by art and nature*—

In

* ————— ut sibi quivis
Speret idem, sudet multum, frustraque laboret
Ausus idem. Hor. de Art. Poet. l. 241.

In short, the great advantage of a just pronunciation is, that it will please all, whether they have no taste, a bad taste, or a good taste.

OF ACTION.

THE action should be as easy and as natural as the elocution; and, like that, must be varied and directed by the passions.

An affected violence of motion is as disgusting as an affected vehemence of voice; and *no* action, as bad as *no* emphasis—which two faults commonly go together, as do the other two, just before mentioned.

Those parts of the body that are to be principally employed in oratorical action, are the head, the face, the eyes, the hands, and the upper part of the whole body.

THE HEAD.

This should generally be in an erect posture; turning sometimes on one side, and sometimes on the other, that the voice may be heard by the whole audience, and a regard paid to the several parts of it.

It should always be on the same side with the action of the hands and body, except when we express an abhorrence, or a refusal of any thing; which is done by rejecting it with the right-hand, and turning away the head to the left; as in that sentence—“*Dii talem terris avertete pestem*”---

where

where such an action is very proper in pronouncing the word avertete.

THE COUNTENAUCE.

In this is the seat of the soul and the very life of action. Every passion, whilst uttered with the tongue, should be painted in the face. There is often more eloquence in a look than any words can express. By this we are awed, charmed, incensed, softened, grieved, rejoiced, railed, or dejected, according as we catch the fire of the speaker's passion from his face.—There is no end in recounting the force and effects of this dumb oratory; which nature only teaches, and which persons of low passions lose all the advantages of.* Look well upon a good piece of painting where the passions are strongly expressed, and you will conceive the power of it.

THE EYES.

These should be carried from one part of the audience to another, with a modest and decent respect; which will tend to recall and fix their attention, and animate your own spirit by observing their attention fixed. But if their affections be strongly moved, and the observing it be a means of raising your own too high, it will be necessary

H then

* Those who have never beheld Garrick on the stage, are requested to mark well the countenance of Mrs. Siddons in an impassioned scene.

then to keep the eye from off them—For tho' an orator should always be animated, he should never be overcome by his passions.

In all appeals to heaven, and sometimes at the solemn mention of the name of the great God, the eyes and the head should be turned upwards.

In adoration, the hands and eyes should be lifted up, and the head and body bowing down.

In solemn vows, exclamations and appeals to heaven, the hands, head, and eyes should all be lifted up; but in humiliation and confession bowed down.

The language of the eye is inexpressible. It is the window of the soul—from which sometimes the whole heart looks out at once, and speaks more feelingly than all the warmest strains of oratory; and comes effectually in aid of it, when the passion is too strong to be uttered.

THE HANDS.

The left hand should never be used alone;* unless it be to attend the motion of the head and eyes in an address to the audience on the left side.

The right hand may be often used alone.

When you speak of the body, you may point to it with the middle finger of the right hand.

When you speak of the soul or conscience you may lay the right hand gently on the breast.—It should

* Manus sinistra nunquam sola gestum recte facit: Dextræ se frequenter accommodat. Quirt. lib. xi. cap. 3.

should be often displayed with an easy motion to favour an emphasis ; but seldom or never be quite extended.—All its motions should be from the left to the right.

Both the hands displayed, and the arms extended, is violent action, and never just or decent unless the audience be noisy, and part of them at a distance from the speaker, and he is labouring to be heard ; and then they should never be extended higher than the head, unless pointing at something above the audience.*

The motion of the hand should always correspond with those of the head and eyes ; as *they* should with the passions expressed.

In deliberate proof or argumentation, no action is more proper or natural than gently to lay the first finger of the right hand on the palm of the left.

Of what great use the proper motion of the hand is in assisting pronunciation, and how many passions may be strongly indicated thereby, when attended with that of the head and eyes, is not easy to be described, but is soon observed in common conversation.

THE POSTURE OF THE BODY.

THIS should be usually erect ; not continually changing, nor always motionless : declining in

H 2

acts

* See Raphael's cartoon, representing St. Paul preaching at Athens.

acts of humiliation; in acts of praise and thanksgiving, raised.

It should always accompany the motion of the hands, head, and eyes, when they are directed to any particular part of the audience; but never so far as to let the back be turned to any part of it.

But let it suffice just to hint at these things. They who desire to see them more largely treated of, may consult Quintilian de institutione oratoria, lib. xi. cap. 3.

But after all, with regard to action, the great rule is the same as in pronunciation—to follow nature, and avoid affectation---The action of the body, and the several parts of it, must correspond with the pronunciation, as that does with the style, and the style with the subject. A perfect harmony of all which compleats the orator.

PART

PART III.

OF NUMBERS.

THE preceding part having treated of pronunciation---this shall be principally appropriated to observations on, and exemplifications of, the beauties of Numbers or Harmony in Speech---Tropes and Figures.

In geometry, all exact reasons are called---rationes numeri ad numerum---hence masters in the art of speaking have named whatever the ear perceives of proportion in the pronunciation of a sentence, whether it be in the measure of time, or a just distribution of the intervals of respiration---Numeros.*---St. Augustine observes that the soul has a sympathy and alliance with these numbers---and Longinus, that excellent critic, informs us that numbers are instruments very proper to provoke or agitate the passions.

This sympathy betwixt numbers and the soul, and the power they have over the passions, proceeds from the influence the animal spirits have over the mind :---as these spirits are slow or quick, calm or turbulent, the mind is affected with different passions. The least force is capable of raising
or

* Numerof um est id in omnibus sonis atque vocibus, quod habet quasdam impressiones, et quod metiri possumus intervallis æqualibus. Cicero de Orat. lib. 3.

or obstructing the animal spirits---their resistance being small, and their levity copious.

The operation of sound is so powerful on the human body, that a rough and boisterous one begets aversion---in the same manner as a frightful visual object creates horro---or, reversely, a soft and pleasing sound attracts and invites the attention. If we speak loud and hastily to a dog, he will run from us---whilst by a gentle call, he is allure. Thus doth diversity of sounds produce diversity of motions in the animal spirits---and probably every passion may be awakened by its kindred sympathetic sound.

To discover the particular causes of this sympathy, and to explain in what manner some produce sadness, joy, &c. we must trace the different motions of the animal spirits in each of the passions---in so doing, we will find that the impression which is made on the organs of hearing, is followed by an immediate sympathetic motion in the animal spirits---This proves that sounds are significative, and possessed of power to renew ideas of other things. The sound of a trumpet raises the idea of war---In a word, the ideas of things have a secret alliance and connection among themselves, and excite each other.

It cannot be doubted then but certain sounds, numbers, and cadences, contribute to awaken the images of things with which they may be allied or connected. Virgil is remarkably happy in giving powerful

powerful cadence to his verse. Who is it on reading these words :

Et altos

Conscendit furibunda rogos —

would not conceive by the quickness and elevation of the cadence, the precipitation wherewith Dido (the person meant) threw herself upon the pile? And who can read this description of sleep,

Tempus erat quo prima quies mortalibus ægris

Incipit, et dono divum gratissima serpit—

without feeling its idea lulling the fancy through the smoothly sliding verse? Thus the cadence of a sentence is often more powerful than the words---particularly when delivered with the advantages of suitable action. Discourse is an instrument that receives its virtue from the skilfulness of the manager. Words upon paper, are like a dead body---but in the mouth of an eloquent man they are lively and forcible.

Plato is of opinion that the names of things were not given by chance---and that reason had a greater share in the establishment of language, than fancy or caprice. This opinion he justifies by several examples, -- proving that the first roots from whence other words were derived, were made of letters, whose sound expressed after a manner, the whole thing signified---similar to the language used at this moment in China. It would be difficult to defend this philosopher's assertion, in all the radixes, though, in all languages there are words whose

whole sound are significative---and the beauty of their names consist in the correspondence with the thing that they signify, either in the agreeableness of cadence, or derivation.

An orator, desirous of joining his numbers harmoniously must frequently consult his ear---from this practice he will learn the musical sound of letter and syllable. Some of the ancients were peculiarly attentive to this---and with admirable effect repeated certain letters whose sound corresponded with the subject of their verse or declamation---the softness of the letter---l---is used in this instance with much delicacy.

Mollia luteola pingit vaccinia caltha :

— Est molis flamma medullas.

Cicero reports, that Pythagoras finding a company of young men forcing violently into a house of good fame, made them forbear their design, by commanding the young woman that was singing to put spondees into her song---affected by this variation in the measure, their violence was changed into admiration, and they desisted their forcible intentions.*

Dionysius

* Variety is found several ways in Latin Verse. The measures of the Spondeus and Dactylus are the largest; and Hexameters being formed of them, it is the most majestic verse. The Anapæsus which is at the end of the Pentameter, causes the voice to fall—therefore Pentameters are used to express complaints. The Iambus is fleet, and the cadence often not perceptible. Lyric is more diversified.

Dionysius Halicarnassus observes that Homer used his vowels so artfully, that in expressing the length of time that Sisyphus employed in his labour, he used certain syllables, which in the pronouncing required stops; as it were thereby to signify the resistance of every stone that impeded his progress upward—and in the verse where he describes the rolling of the stone downward, his numbers are different, for the words seem to keep pace with the celerity of its fall.

It must not be understood that in every description of oration or writing, the sounds of the words are to be equally expressive—this punctilious observance is principally necessary where the design is to work upon the auditory in the most powerful manner—and even then the numbers and cadence must be natural. As the human mind cannot equally attend to two subjects at once—care must be taken that whilst we are gratifying the senses, we are not offending the reason.

OF TROPS.

THE mind of man is so fertile, that plain language is too barren to express its fecundity. The ordinary terms are not always adequate—being either too weak or too strong. When to express a thing, we make use of a word which custom has applied to another subject, that mode of expression is figurative—and the words so transported from their proper signification, and applied to others

I than

than that which they naturally meant—are called **Tropes**. A certain portion of the richness of a language consists in its tropes—but as the bad use of a man's wealth, brings ruin on his estate, so the improper application or choice of tropes, produce a multitude of errors in discourse. Tropes must never be used, but on such occasions as the oration would be imperfect without them—and then they must be clear, and contribute to the intelligibility of the subject. They must also hold proportion with the idea designed to be delineated.

Three things prevent the perspicuity of a trope.

1. When it is too remote—as if it were said of an house of ill-fame—"it is the Syrtes of youth"—here the auditor could not reach the meaning of the metaphor, until he recollects, that the Syrtes were certain dangerous banks of sand upon the coast of Africa. Whereas, if the house was called—"a rock for youth"—the allusion would be immediately obvious. To avoid perplexity, take the metaphors from sensible things, such as are frequently present to the view, and whose images are easily apprehended. Some of the ostentatious poets of the present day envelop their names so deep, that if speaking of a kingdom, they will name it by some obscure spot, known only to a few—or if speaking of a man, they disdain his own name, merely to exhibit their knowledge of antiquity, by giving him the appellation of his great great grandfather. Whereas the idea of a trope ought to have such

such an apt reference to the proper phrase, that one cannot be mentioned, without exciting the idea of the other.

2. The connection must either be natural or artificial. A trope is natural when the things signified by their proper, and by their metaphorical names, have a natural resemblance or dependence upon one another—as if we were to say—“He has arms of brass”—thereby importing the strength of the man’s arms.—This resemblance between the trope and the proper expression, may be called natural. The artificial connection is that which arises from custom—It has been a familiar term to call an untractable man—“an Arab”—and the frequent using it in that sense, makes the idea of the word Arab, awake the idea of a rough, ungovernable man.

3. The too frequent use of tropes, renders a discourse obscure—as the most perspicuous of them express things indirectly—A metaphor should therefore be preceded by something that will prevent it being misunderstood. He must be an extravagant orator, who expresses himself wholly in metaphor—for it is not sufficient that the tropes are suited to our ideas, they must also quadrate amongst themselves.

As men seldom receive any thing into their minds that come not first to their senses—to make them conceive well, we must make use of comparisons that are both sensible and pleasant. Such

comparisons are easy to the mind, and exempts it from that study and serious application that is necessary for the discovery of whatever falls not under our senses. For this reason, metaphors taken from sensible things are very frequent in scripture ; where holy writers describe God as having hands, arms, and eyes ; with darts, arrows, and thunderbolts. These metaphorical expressions give mankind ideas of the Divine Being, according to their innate sensations—If attributes, of which we have no conception, had been used by the inspired penmen, man not having any ideas of them, could not have comprehended the sublimity of their writings.

We shall now give a list of the most considerable tropes.

METONYMIA

Is in Latin Transnominatio—signifying the putting of one name for another. It comprehends several kinds of tropes, and is the most capacious of them all. As often as we use any name or word to express a thing, exclusive of that which is proper to it, we express ourselves by a metonymie—As thus—“ Cæsar ravaged the Gauls”—“ All the world reads Cicero”—“ Paris is alarmed.”—It must be plain we intended—“ Cæsar’s army ravaged the Gauls”—“ The world read Cicero’s works”—And, “ That the inhabitants of Paris are alarmed.”

There

There is so strong a relation betwixt a general and his army—an author and his works—a town and its inhabitants—that we cannot think of the one, but the idea of the other presents itself to our minds.

The Synecdoche and Antonomasia, are a sort of Metonymie.

METAPHORA.

ALL tropes are metaphors or translations, according to the etymology of the word. We call the king the head of his kingdom, because as the head commands the members of the natural, so the king ruleth the members of the body politic. The scriptures, very elegantly, to signify a great drought, say—"The heavens were brats." When a house looks pleasantly, it is said "To smile upon us"—because in some measure it resembles the agreeableness that appears in the countenance of a person when he smiles.

ALLEGORIA.

An allegory is a continuation of metaphors—and must end as it begins—if this is not attended to, allegory may dwindle into enigmatical obscurity—This is meant of allegorical expression. But the sublime allegory in poetical composition deserves more particular notice in this work. By this* we are

* Extract from observations on Collins's Odes.

are not to understand the trope in the schools, which is defined “aliud verbis, aliud sensu ostendere,” and of which Quintilian says, “usus est, ut tristi dicamus melioribus verbis, aut bona rei gratia quedam contrariis significemus,” &c.

When we endeavour to trace this species of figurative sentiment to its origin, we find it coeval with literature itself. It is generally agreed that the most ancient productions are poetical, and it is certain that the most ancient poems abound with allegorical imagery.

If, then, it be allowed that the first literary productions were poetical, we shall have little or no difficulty in discovering the origin of allegory.

At the birth of letters, in the transition from hieroglyphical to literal expression, it is not to be wondered if the custom of expressing ideas by personal images, which had so long prevailed, should still retain its influence on the mind, though the use of letters had rendered the practical application of it superfluous. Those who had been accustomed to express strength by the image of an elephant, swiftness by that of a panther, and courage by that of a lion, would make no scruple of substituting, in letters, the symbols for the ideas they had been used to represent.

Here we plainly see the origin of allegorical expression, that it arose from the ashes of hieroglyphics; and if to the same cause we should refer that figurative boldness of style and imagery which distinguish

distinguish the oriental writings, we shall perhaps conclude more justly than if we should impute it to the superior grandeur of eastern genius.

From the same source with the verbal we are to derive the sentimental allegory, which is nothing more than a continuation of the metaphorical or symbolical expression of the several agents in an action, or the different objects in a scene.

The latter most peculiarly comes under the denomination of allegorical imagery ; and in this species of allegory we include the impersonation of passions, affections, virtues, and vices.

With respect to the utility of this figurative writing the same arguments that may be advanced in favour of descriptive poetry will be of weight likewise here. It is indeed from impersonation, or, as it is commonly termed, personification, that poetical description borrows its chief powers and graces. Without the aid of this, moral and intellectual painting would be flat and unanimated ; and even the scenery of material objects would be dull without the introduction of fictitious life.

These observations will be most effectually illustrated by the sublime and beautiful ode that occasioned them : in it will appear how happily this allegorical painting may be executed by the genuine powers of poetical genius, and it will not fail to prove its force and utility by passing through the imagination to the heart.

ODE TO SIMPLICITY*.

O Thou! by Nature taught
 To breathe her genuine thought
 In numbers warmly pure and sweetly strong;
 Who first on mountains wild,
 In fancy liveliest child,
 Thy babe and Pleasure's, nurs'd the powers of song!

Thou! who with hermit heart
 Disdain'st the wealth of art,
 And gauds, and pageant weeds, and trailing pall,
 But com'st a decent maid,
 In Attic robe array'd,
 O chaste unboastful Nymph! to thee I call.

By all the honey'd shore
 On Hybla's thymy shore;
 By all her blooms and mingled murmurs dear
 By her whose love-lorn woe
 In ev'ning musings flow
 Sooth'd sweetly sad Electra's poet's ear;

By old Cephisus deep,
 Who spreads his wavy sweep
 In warbled wand'rings round thy green retreat;
 On whose enamell'd fide,
 When holy freedom dy'd,
 No equal haunt allur'd thy future feet:

O sister meek of Truth!
 To my admiring youth
 Thy sober aid and native charms infuse,
 The flow'rs that sweetest breathe,
 Tho' Beauty cull'd the wreath,
 Still ask thy hand to range their order'd hues.

While

By Collins.

While Rome could none esteem
 But virtue's patriot theme,
 You lov'd her hills, and led her laureat band;
 But stay'd to sing alone
 To one distinguish'd throne,
 And turn'd thy face, and fled her alter'd land.

No more in hall or baw'r
 The Passions own thy pow'r;
 Love, only love, her forceless numbers mean:
 For thou hast left her shrine,
 Nor olive more nor vine
 Shall gain thy feet to bless the servile scene.

'Tho' taste, tho' genius, bless
 To some divine excess,
 Faint's the cold work till thou inspire the whole;
 What each, what all, supply
 May court, may charm, our eye;
 Thou, only thou, canst raise the meeting soul!

Of these let others ask
 To aid some mighty task;
 I only seek to find thy temp'rate vale,
 Where oft' my reed might sound
 To maids and shepherds round,
 And all thy sons, O Nature! learn my tale.

LITOTES,

Or Diminutio, is a trope by which we speak less than we think—as—"I cannot commend you"—implies a secret reproach, or reprehension, for something previously committed.—"I do not undervalue your presents"—is as much as—"I accept them."

THE HYPERBOLE

Is a figure which represents things greater or less, better or worse, than they really are—It is used when ordinary terms are too weak or too strong, and are out of proportion with the idea—Speaking of the swiftness of a horse, it might be said—“ Highslier is swifter than the wind.”—Of the slowness of a person—“ His motions are slower than those of a tortoise.”—In strictness, these expressions are untruths, yet they are innocent, as no person can be deceived by them—for the auditor must be sensible that all that is meant is—That one ran very fast—and the other moved very slow.

IRONIA

Is a trope by which we speak contrary to our thoughts—as—“ He is a *very honest man*”—An emphasis on the word *very*, implies, that he is notoriously corrupt—thereby undeceiving the hearer, and conveying the orator’s sentiment.

THE CATACREYSIS

Is the freest of all the tropes—by it we have liberty to borrow the name of a thing, though quite contrary to that which we would signify, because it cannot be otherwise expressed—As when it is said—“ A wooden ink-horn”—reason demurs at it, but necessity obliges us to use it.

These

These are the most considerable of the tropes—and to one or other of them, all the rest may be reduced. It is not necessary to lay down rules for them, as custom and imagination will amply supply every person with tropes, in the warmth of discourse. As in passion we never want arms, choler directing us to use whatever lies in our way—so when the imagination is heated, we make use of all the objects in memory to signify the thoughts. There is not an atom in nature, that may not some way or other be applied to the thing spoken of, and thereby plentifully supply an orator with tropes, where proper terms are defective.

OF FIGURES.

BESIDES the metaphorical expressions, which custom and art supplies us with to signify the motions of our will, and our thoughts—our passions also have their peculiar characters, whereby they are represented in discourse. We may, with Lavater, see in a man's face the emotions of his heart—The fire in his eyes—the contracted brow—and the pale or sanguine countenance, are evidences of more than ordinary commotion.

Passion makes us consider things otherwise than we do when in a calm and sedate state. It magnifies the objects, and engrosses the thoughts—often producing contrary effects, and instantaneous transports in the mind. It precipitates, interrupts, and diverts—and may be compared to a storm at sea,

when the waves, one moment, lash the strand, and the next are precipitated into the midst of the deep—again, they tower toward the sky, and then they dash the centre of the earth.

In this agitated state of the mind, the language corresponds with the internal tumult. Sometimes, it is diffuse, animated and descriptive---at another time it is broken, short, abrupt, interrogative, exclamatory, and digressive---it is altered by innumerable particularities---and new ways of signifying the mind constantly present themselves.

These modes of expression, are characters drawn by passion in discourse, and are defined by rhetoricians to be---“ Manners of speaking, different and remote from the ways that are ordinary and natural.”

If an orator is describing a person under commotion, he must represent him by such synonymous figures, as will forcibly convey the idea of his situation to the auditor---A painter, to express the thoughts and passions of the person whom he draws, gives his picture such lines as convey a resemblance of agitation under extraordinary provocation---so must our orator travel from ordinary terms, and colour his oration with bold figures---and his action with suitable postures and expression.

Figures are not merely rhetorical figments, invented for discourse—for the Creator has not refused to the immortal part of man, what he has given to the mortal—The members of the body instinctively

tively move in cases of self-defence, and each one instantaneously gives assistance to the other. Figures in discourse are the same to the immaterial, as postures of defence are to the material part. As the latter is necessary for defence in corporeal attacks, so the former is requisite in spiritual warfare. Words are the arms of the mind, which she uses to persuade or attack.

We shall now enumerate the principal figures.

THE EXCLAMATION

Is a disturbed extension of the voice, when the soul is agitated—then, with a strong impulse, the animal spirits throng into the muscles that surround the organs of voice, and swell them—the passage thereby becoming straight, the voice, propelled by passion, comes forth with impetuosity, and every ebullition of the soul is followed by an exclamation; as—O heavens!—Alas!—&c.—Or sometimes in descriptive exclamation—as thus, by Juliet:—

O bid me leap, rather than marry Paris,
From off the battlements of yonder tower!
Or chain me to some steepy mountains top,
Where roaring bears and savage lions roam!
Or shut me nightly in a charnel-house,
O'er cover'd quite with dead mens' rattling bones,
With reeky shanks, and yellow chapless sculls!
Or bid me go into a new-made grave,
And hide me with a dead man in his shroud!...
Things that to hear them nam'd, have made me tremble,
And I will do it, without fear or doubt,
To live an unstain'd wife to my sweet love!

DOUBT.

DOUBT.

THE passions being ever inconstant and irrefutable, doubt, is properly a figure—and may be exemplified by another quotation from Shakspere's Juliet :

What if it be a poison, which the friar
 Subtly hath minister'd, to have me dead,
 Left in this marriage he should be dishonor'd,
 Because he married me before to Romeo? --
 I fear it is---and yet methinks it should not,
 For he hath still been tried a holy man---

EPANORTHOSIS,

OR, in Latin, Emendatio—is the figure by which a man in passion is constantly correcting his speech—that which he has expressed he imagines is short of his feelings—therefore he adds to whatever has been previously spoken.

Nec tibi diva parens, generis nec Dardanus auctor perfide:
 sed duris genuit te cautibus horrens Caucasus, Hyrcanæque
 admôrunt ubera Tigres.

THE ELLIPSIS,

OR, Omissio—is when the passion arrests the words—or when they are defective in analogy—as, when the old man in Terence was highly enraged with his son, he uttered only

Omnium—

And could not finish his exprobation of
 Omnia hominum pessimus,

THE

THE PARALIPSIS

Is a pretended desire to omit that which is already expressed—as is most artfully managed in some parts of Mark Antony's oration over the corpse of Cæsar:—

If you have tears, prepare to shed them now.
You all do know this mantle—I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening in his tent,
That day he overcame the Nervii.—
Look!—in this place ran Cassius' dagger through—
See what a rent the envious Casca made—
Through this, the well-beloved Brutus stabbed;
And as he pluck'd his cursed steel away,
Mark how the blood of Cæsar follow'd it!
As rushing out of doors to be resolv'd,
If Brutus so unkindly knock'd, or no?

• • • • •
He was my friend—faithful and just to me—
But Brutus says he was ambitious—
And Brutus is an honorable man.

REPETITION

Is often practised when the mind is impatient to be understood. When a man is in combat with his enemy, he is not satisfied with slightly wounding him, but multiplies his blows, fearful that one would not give him the victory—So in speaking, when we think our words are not clearly understood, we repeat them, or explain in another way. If the same words are repeated, there are modes of disposing them, so as to render the cadence pleasing

pleasing to the ear. Cicero gives us an example of this in his first oration against Cataline—

Nihil agis, nihil moliris, quod ego non modo, non audiam,
sed etiam videam planèque sentiam.

PLEONASMUS.

Or, Redundantia—is when more words are used, than are necessary. This we shall exemplify by another quotation from that great master of the passions—Shakspeare—

I had a thing to say—but let it go—
The sun is in the heav'n, and the proud day,
Attended with the pleasures of the world,
Is all too wanton, and too full of gawds,
To give me audience. If the midnight bell
Did with his iron tongue and brazen mouth,
Sound one unto the drowsy race of night;
If this same were a church-yard where we stand,
And thou possessed of a thousand wrongs—
Or if that furly spirit—Melancholy—
Had bak'd thy blood, and made it heavy-thick,
Which else runs trickling up and down the veins,
Making that idiot Laughter keep man's eyes,
And strain their cheeks to idle merriment,
Or if that thou could'st see me without eyes—
Hear me without thine ears—and make reply
Without a tongue, using conceit alone,
Without eyes, ears, and harmful sound of words—
Then, in despight of broad-ey'd watchful day,
I would into thy bosom pour my thoughts.

SYNONYMIA.

A Synonomic is when the same thing is expressed by several words that have but one signification—

fication—this takes place when the tongue has not volubility sufficient for the heart—as,

Abiit, evasit, erupit—
He went away—he escap'd—he fled—

HYPOTYPOSES,

OR, Delineation, or Distribution.—The objects of our passions being ever present to the mind, we fancy we hear and see those continually, that have made the strongest impression on it—Hence all descriptions of these objects are lively and exact. On this account the Greeks named Hypotyposes—because they figure the things, and form an image of them, that represents the things themselves. David gives us an example, when in the heat of his indignation against sinners, he gives this description of their iniquity :—

Their throat is an open sepulchre, they flatter with their tongues—the poison of asps is under their lips—their mouth is full of cursing and lies—and their feet are swift to shed blood.

ANTITHESIS

Is an opposition of words or thoughts---and may be made an hundred ways. In declamation, a well adapted antithesis is of much strength, and gives a striking beauty to the argument. If an advocate is declaiming against a criminal, he may illustrate to much advantage, and strongly imprint the enormity of the crime upon the minds of the jury, by opposing the innocence of the aggrieved

L person

person to the guilt and inhumanity of the prisoner ---or he may compare his guilt to that of others, and draw a conclusion highly prejudicial to the accused. In this figure the Hon. Mr. Erskine excels most of the gentlemen at present at the bar.

THE SIMILE

Is a figure generally known, and in some degree familiar to every person. Shakspearē has given a most delicate, beautiful, and picturesque one in the Twelfth Night---

— She never told her love;
But let concealment, like a worm i'th' bud,
Feed on her damask cheek—the pin'd in thought,
And with a green and yellow melancholy,
She sat like Patience on a monument
Smiling at Grief.—

The difference between the simile and comparison, is trifling. In the latter the exact analogy between all the parts, and the subject spoken of, is not rigidly required.

SUSPENSION,

OR, Suspensio---An orator, in the commencement, or some part of his discourse, may find it necessary to create an uncommon degree of attention in his auditory, by keeping their expectation in more than ordinary anxiety---as in this rhapsody---

Darkness

Darkness to light—cold winter's frost to fire—
 Transports of rage to sweetnes of love—
 Loud roaring tempests to the smoothest calm—
 Torments to pleasure—death itself to life—
 Are not so opposite—as sin to thee!

THE PROSOPOPEIA

Is a figure by which things are made persons---
 and we hold converse with them---for when the
 passion is violent, it maddens for a time the brain.

Great God! protector of innocence!—permit that the
 order of nature may be interrupted for a moment—and that
 this dead body may resume the use of voice!—Methinks this
 miracle is granted to my prayer!—Hark!—the inanimate
 pronounces my innocence---and invokes your justice on my
 accuser.

Is this a dagger which I see before me,
 The handle tow'rd my hand? Come, let me clutch thee.
 I have thee not, and yet I see thee still;
 Art thou not, fatal vision, sensible
 To feeling, as to fight? or art thou but
 A dagger of the mind, a false creation,
 Proceeding from the heat-oppressed brain?
 I see thee yet, in form as palpable,
 As this which now I draw—
 Thou marshal'ſt me the way that I was going;
 And such an instrument I was to use—
 Mine eyes are made the fools o'th' other senses,
 Or else worth all the rest—I see thee, still;
 And on the blade o'th' dudgeon gouts of blood,
 Which was not so before.—There's no such thing.—
 It is the bloody busines which informs
 Thus to mine eyes.—

EPIPHONEMA

Is an exclamation, containing a reflection on the subject, at the end of a discourse. Lucan concludes the complaint of the inhabitants of Rimini with an epiphonéma---

— Quoties Romam fortuna lacesset,
Hac iter est bellis.—

THE INTERROGATION

Is much used in discourse---passion frequently produces it when we would persuade. This figure is very useful in fixing the attention of an auditory.

Is this Alonso?—Where's the haughty mien?
Is that the hand which smote me?—Heav'n's, how pale!
And art thou dead?—so is my enmity.

AN APOSTROPHE

Is when an orator in extraordinary commotion, turns himself on all sides, and addresses the heavens, the earth---things sensible and insensible. Thus David lamenting the death of Saul and Jonathan:

Ye mountains of Gilboa, let there be no dew, neither let there be rain upon you, nor field offerings;—

And Shakspeare---

Hear, Nature!—hear dear goddess, hear a father!

If thou didst intend to make this creature fruitful,
Suspend thy purpose.

Into her womb convey sterility!

Dry up in her the organs of increase,
That from her derogate body never spring
A babe to honor her!...If she must teem,

Create

Create her child of spleen, that it may live,
And be a thwart, disinatur'd torment to her!
Let it stamp wrinkles in her brow of youth ;
With cendent tears fret channels in her cheeks ;
Turn all her mother's pains and benefits,
To laughter and contempt,
That she may curse her crime, too late; and feel
How sharper than a serpent's tooth it is,
To have a thankless child!---Away, away.

PROLEPSIS AND HYPERBOLE.

THE prolepsis is the figure of anticipation---and the hyperbole answers the anticipated objections, either by exaggeration or diminution. St. Paul gives us a very beautiful instance of these figures:

But some will say, how are the dead raised up? and with what body do they come? Thou fool, that which thou sowest is not quickened, except it die---and that which thou sowest, thou sowest not that body that shall be, but bare grain---for God giveth it a body as it hath pleased him, and to every seed his own body.

COMMUNICATION

Is when deliberating with our auditors, we desire their judgments---as thus of Brutus---

— Had you rather Cæsar were living and die all slaves; than that Cæsar were dead, to live all free-men? As Cæsar loved me, I weep for him---as he was fortunate, I rejoice at it---as he was valiant, I honor him---but as he was ambitious, I slew him. There are tears for his love, joy for his fortune, honor for his valor, and death for his ambition. Who's here so base, that would be a boorman? if any, speak---for him have I offended. Who is here so rude, that would not be a Roman? if any, speak---for him have I offended. Who is here

here so vile, that will not love his country? if any, speak---
for him have I offended.---

CONFESSION

Is such an acknowledgment as engages the person to whom it is addressed, to pardon the fault---the hopes of which forgiveness gives the penitent confidence to confess---Or self-confession, as in the following admirable soliloquy of the fallen Wolsey:

Farewel, a long farewell, to all my greatness!
This is the state of man. To-day, he puts forth
The tender leaves of Hope. --to-morrow, blossoms,
And bears his blushing honors thick upon him:
The third day, comes a frost, a killing frost,
And when he thinks, good easy man, full surely
His greatness is a ripening, nips his root,
And then he falls, as I do. I have ventur'd,
Like little wanton boys, that swim on bladders,
These many summers in a sea of glory---
But far beyond my depth. My high-blown pride
At length broke under me, and now has left me,
Weary, and old with service, to the mercy
Of a rude stream, that must for ever hide me.

Had I but serv'd my God, with half the zeal
I serv'd my king, he would not, in mine age,
Have left me naked to mine enemies.

EPITROPE.

SOMETIMES a thing is granted freely, that might with propriety be denied---merely to obtain a favour in return. At another time, by this figure, an

an enemy is invited to commit enormities, in order to give him a sense and horror of his cruelty---as,

Go, and my fertile groves thyself annoy,
And burn my stalls---with fire my corn destroy;
Hew down, and spoil my vineyards---if to thee
So grievous are the honors granted me.

PERIPHRASIS,

OR, Circumlocution, is often used by orators to avoid certain words whose ideas are unpleasing. Cicero being forced to confess that Clodius was slain by Milo, did it with this address:---

The servants of Milo being prevented from succouring their master---they did in his absence, without his knowledge or consent, what every master would have expected from his servants, upon a similar dangerous occasion.

By this artful circumlocution, the eloquent Cicero, avoided the words "kill"---and "put to death"---which would have been disadvantageous to his cause, and ungrateful to the ear, in that oration.

The preceding, are the principal figures used in speech---but it would require a volume to describe every character of passion in discourse---Threats, Complaints, Reproach, Intreaty, &c. have their figures in all languages---and are to be found in every man's heart---for they are the natural effects of passion---Apostrophes, Antithesis, Interrogations, &c. may be formed in almost innumerable ways.

Figures

Figures elucidate truths --for often the tongue questions that which the heart approves. To triumph therefore over this obstinacy, it is necessary to bring the light of truth close to the eyes of the auditor, and awaken him with such lively illustrative figures, as must make him acknowledge the proposed data. In accomplishing this, figures are powerfully effective.

A solid argument suppresses and disarms the most obstinate adversary. The figures of Repetition and Synonima, illustrate a truth. If the first expression is too weak, the second strengthens it---and the synonima, when added, are so many strokes of a pencil, which finishes those lines, that were before incomplete---thereby dilating upon the subject, and rendering it clear to every capacity. What darkness can obfuscate the verity of a subject that an eloquent man explains? He makes descriptions and enumerations that lead through all the recesses of the argument---and such Hypotheses and Illustrations, as overcome every difficulty; and, as it were, by a pleasing enchantment, presents the auditors with the things under discussion. In this, an Antithesis is no mean ornament ---as well placed contrarities, are of much service in illustration. Shades add much to the beauty of stronger colors.

The mind of man is not equally open to every truth---he comprehends with more facility, things that are obvious, than those which are remote---
for

for which reason comparisons and similitudes, drawn from familiar objects, give an easy penetration into the most abstracted and abstruse facts. There is nothing so sublime, but may be made intelligible, by ingenious similes.

Eloquence would have but little authority over the heart, and would meet with powerful resistance from ignorance and prejudice, were she to attack them with no other arms than truth. The passions are the springs of the soul---they cause it to act. It is Love or Hatred, Fear or Hope, which counsels and determines. Man pursues that which he loves, and avoids whatever he hates---and he that holds the main-spring of a machine, is not more the master of its effects, than one person is over another, whose subtlety has gained the ascendant power of inspiring him with love, hatred, &c.

The passions are excited by the presence and the idea of their object---present possession affects with love and joy---expected possession inflames the soul with desire and hope. Present evil produces hatred and sorrow, which if not alleviated, turns to despair. To kindle these passions in the heart of man, the objects must be figuratively presented to him ---as is most sublimely done by Collins in his inimitable ode, which we here insert.

THE PASSIONS. AN ODE.

WHEN Music, heavenly Maid ! was young,
 While yet in early Greece she sung,
 The Passions oft', to hear her shell,
 Throng'd around her magic cell;
 Exulting, trembling, raging, fainting,
 Possess'd beyond the Muse's painting,
 By turns they felt the glowing mind
 Disturb'd, delighted, rais'd, refin'd ;
 Till once, it is said, when all were fir'd,
 Fill'd with fury, rapt, inspir'd,
 From the supporting myrtles round
 They snatch'd her instruments of sound ;
 And as they oft' had heard apart
 Sweet lessons of her forceful art,
 Each, for Madness rul'd the hour,
 Would prove his own expressive pow'r.

First FEAR his hand, its skill to try,
 Amid the chords bewilder'd laid,
 And back recoil'd, he knew not why,
 Ev'n at the sound himself had made.

Next ANGER rush'd, his eyes on fire
 In lightnings own'd his secret stings ;
 In one rude clash he struck the lyre,
 And swept with hurry'd hand the strings.

With woeful measures wan DESPAIR---
 Low sullen sounds his grief beguil'd ;
 A solemn, strange, and mingled air !
 'Twas sad by fits, by starts it was wild.

But thou, O HOPE ! with eyes so fair,
 What was thy delighted measure ?
 Still it whisper'd promis'd pleasure,
 And bade the lovely scenes at distance hail !

Still

Still would her touch the strain prolong,
And from the rocks, the woods, the vale,
She call'd on Echo still thro' all the song ;
And where her sweetest theme she chose,
A soft responsive voice was heard at ev'ry close ;
And Hope enchanted smil'd, and wav'd her golden hair.
And longer had she sung---but with a frown
REVENGE impatient rose ;
He threw his blood-stain'd sword in thunder down,
And with a withering look
The war-denouncing trumpet took,
And blew a blast so loud and dread,
Were ne'er prophetic sounds so full of woe ;
And ever and anon he beat
The doubling drum with furious heat ;
And tho' sometimes, each dreary pause between,
Dejected PITY at his side
Her soul subduing voice apply'd,
Yet still he kept his wild unalter'd mien,
While each strain'd ball of fight seem'd bursting from
his head.

Thy numbers, JEALOUSY ! to nought were fix'd ;
Sad proof of thy distressful state ;
Of diff'rning themes the veering song was mix'd,
And now it courted Love, now raving call'd on Hate.

With eyes up-rais'd, as one inspir'd,
Pale MELANCHOLY sat retir'd,
And from her wild sequester'd seat,
In notes by distance made more sweet,
Pour'd thro' the mellow horn her pensive soul,
And dashing soft from rocks around
Bubbling runnels join'd the sound ;
Thro' glades and glooms the mingled measure stole
Or o'er some haunted streams with fond delay,
Round an holy calm diffusing,

Love of peace and lonely musing,
In hollow murmurs dy'd away.

But, O ! how alter'd was its sprightlier tone !
When **CHEERFULNESS**, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her buskins gemm'd with morning dew,
Blew an inspiring air, that dale and thicket rung,
The hunter's call to Faun and Dryad known ;
The oak-crown'd sisters, and their chaste-ey'd queen,
Satyrs and Sylvan boys were seen
Peeping from forth their alleys green ;
Brown **EXERCISE** rejoic'd to hear,
And **SPORT** leapt up, and seiz'd his beechen spear.

Last came Joy's ecstatic trial :
He, with viny crown advancing,
First to the lively pipe his hand address'd,
But soon he saw the brisk-awakening viol,
Whose sweet entrancing voice he lov'd the best.
They would have thought who heard the strain
They saw in Tempe's vale her native maids
Amidst the festal sounding shades
To some unwear'y'd minstrel dancing,
While as his flying fingers kiss'd the strings
Love fram'd with **MIRTH** a gay fantastic round ;
Loose were her tresses seen, her zone unbound,
And he, amidst his frolic play,
As if he would the charming air repay,
Shook thousand odours from his dewy wings.

O **MUSIC** ! sphere-descended maid,
Friend of Pleasure, Wisdom's aid,
Why, Goddess ! why to us deny'd ?
Lay'st thou thy ancient lyre aside ?
As in that lov'd Athenian bow'r
You learn'd an all-commanding pow'r,

Thy

Thy mimic soul, O Nymph endear'd !
Can well recall what then it heard.
Where is thy native simple heart,
Devote to virtue, fancy, art ?
Arise, as in that elder time,
Warm, energetic, chaste, sublime !
Thy wonders in that god-like age
Fill thy recording sister's page—
'Tis said, and I believe the tale,
Thy humblest reed could more prevail,
Had more of strength, diviner rage,
Than all which charms this laggard age ;
Ev'n all at once together found
Cæcilia's mingled world of sound—
O bid our vain endeavours cease,
Revive the just designs of Greece ;
Return in all thy simple state;
Confirm the tales her sons relate !

WE have exemplified figures as the characters of passion---and as they are instruments used to agitate the minds of those they are addressed to. If these instruments are managed too freely or improperly, they are in that man's mouth, like a sword in the hands of a mad man---Orators with whom this fault is familiar, seldom deceiveth twice ---it is a furor equally ridiculous and disgusting. Who have heard Mr. D**ke, jun. in the lower senate house, and felt not unpleasant emotions ? His harangues, though concise, are so laboured, and larded with epithets and figures, that Patience herself could not endure him for twenty minutes. True eloquence, as St. Augustine says, is the effect
of

of zeal, and a polished mind---but figures, beautiful and sublime, are not to be used on trifling occasions---Nor can an orator acquire ease, grace, and self-possession, without considerable practice, both in public and in private. Mr. Dallas, in his late oration in defence of Warren Hastings, esq. was eloquent, convincing, and argumentative---he attacked the passions through the medium of the judgment—and closed a speech of much nerve, leaving a strong impression on the minds of his august auditory---But this gentleman did not become eloquent, without much care and study---for whilst a probationer, he nightly practised debate at several of the clubs then existing---whereby he improved his cadence and pronunciation, and acquired freedom, and elegant action.

The passions and provocations have their several degrees---and they have their suitable figures. There are antithesis for great, and other figures for lesser commotions. We do not therefore disapprove of suitable figures in ordinary discourse. There is a commendable anxiety in man, to make himself understood---and he may be permitted to make descriptions, and search for comparisons among natural and sensible things---to interrogate, reflect, and fix the attention of those he converses with. Thus common conversation has its figures, as well as declamation and learned orations.

The style of an orator, who makes an improper use of his figures, is termed a cold style---because his

his every effort to animate an auditory, excite none of the emotions he aimed at. There is a sympathy between the voice of those who speak, and the ears of those who hear---words that are spoken with pain are offensive to the auditor---for a discourse that is not easy to the speaker cannot be pleasant to the hearer.

Pleasure is a ruling passion with every man---it puts the others in motion---Prudence therefore requires us to make an advantageous use of this---For this purpose an orator must gratify the porters of the mind*, else his words may be refused admittance to the judgment. The noise of an hammer is unpleasant, but when the smith strikes the anvil with proportion, it makes a kind of concert that is pleasing to the ear. As the first step to wisdom, is to disclaim vice[], let every person examine well his natural abilities for oratory, ere he applies art towards their improvement.

OF PERIODS.

WHEN the numbers which compose the body of a sentence are equal---and the voice in pronouncing them reposes by equal intervals---advances and falls again with proportion---the expression of that sentence is called a Period. The word is borrowed from the Greek, and signifies in Latin---circuitus.

Periods

* The ears. || Sapientia prima, stultitia caruisse.

Periods comprehend, like a circumference, all the senses that are members of the sentence---and the art of composing them consists in equalizing and proportioning the expressions of each member of a sentence. To accomplish this, care must be taken that the expressions are not too long, and that the whole period is proportioned to the breath of the person who is to pronounce it, and agreeable to just cadence. The stricter equality that is observed, the more pleasant is the period---as may be discovered in this Latin one.

Hæc est enim non facta, sed nata lex; quam non didicimus, accepimus, legimus, verum ex natura ipsa arripuimus, haufimus, expressimus: ad quam non docti, sed facti, non instituti, sed imbuti sumus.

A period should consist at least of two members, and at most of four. It must have two members, because its beauty proceeds from the equality of the members, and equality supposes two or more terms.

The right honorable Mr. Pitt, and other masters of this art, in their orations, seldom use four members in one period---as they would render it too long---of course, the pronunciation would be harsh, and unpleasant to the ear.

The members of a period should be joined close, that the ear may perceive the equality of the intervals of respiration. For this cause its members ought to be united in a single sentence, of the body of which they are the members.

The

The voice is elevated or depressed in each member—the two parts where the inflections are made, should be equal, that the degrees of elevation and depression may correspond.

There are two modes of forming variety in a period—the sense and the words.—The sense of each of its members should differ among themselves—as in discourse, variety falls in imperceptibly. Equal periods should not follow one another too close; as oration or conversation, are most pleasant when ease and liberty prevail.

Periods may be termed the majesty of discourse—but this majesty would be unseemly, if it followed the motions of passion, whose precipitation allows not so regular an arrangement in the composition of sentences. We cannot run and walk in cadence at the same time.

The foregoing observations and rules, may at first appear difficult; but a previous knowledge and practice of cadence and emphasis, will remove the difficulties—and the rounding of a period will become as easy and pleasant, as the bringing forth from the harpsichord an agreeable note.

OF VERSES

We shall not enter minutely into this great gift of nature—it soars above scholastic rule---genius and fancy being the poet's principal guides.

N

THE

THE PASTORAL,

As well as the genius of every other respectable species of poetry, had its origin in the east, and from thence was transplanted by the Muses of Greece; but whether from the continent of the Lesser Asia, or from Egypt, which about the era of the Grecian Pastoral was the hospitable nurse of letters, it is not easy to determine. From the subjects and the manner of Theocritus one would incline to the latter opinion, while the history of Bion is in favour of the former.

However, though it should still remain a doubt through what channel the pastoral travelled westward, there is not the least shadow of uncertainty concerning its oriental origin.

In those ages which, guided by sacred chronology, from a comparative view of time we call the early ages, it appears from the most authentic historians, that the chiefs of the people employed themselves in rural exercises, and that astronomers and legislators were at the same time shepherds. Thus Strabo informs us that the history of the creation was communicated to the Egyptians by a Chaldean shepherd.

From these circumstances it is evident not only that such shepherds were capable of all the dignity and elegance peculiar to poetry, but that whatever poetry they attempted would be of the pastoral kind, would take its subjects from those scenes of rural simplicity in which they were conversant, and,

and, as it was the offspring of harmony and nature, would employ the powers it derived from the former to celebrate the beauty and benevolence of the latter.

Accordingly we find that the most ancient poems treat of agriculture, astronomy, and other objects within the rural and natural systems.

What constitutes the difference between the *Georgic* and the *Pastoral*—is love—and the colloquial or dramatic form of composition peculiar to the latter: this form of composition is sometimes dispensed with, and love and rural imagery alone are thought sufficient to distinguish the pastoral. The tender passion, however, seems to be essential to this species of poetry, and is hardly ever excluded from those pieces that were intended to come under this denomination.

It is to be lamented that scarce any oriental compositions of this kind have survived the ravages of ignorance, tyranny, and time; we cannot doubt that many such have been extant, possibly as far down as that fatal period, never to be mentioned in the world of letters without horror, when the glorious monuments of human ingenuity perished in the ashes of the Alexandrian library.

Those ingenious Greeks, whom we call the parents of pastoral poetry, were probably no more than imitators of imitators, that derived their harmony from higher and remoter sources, and kindled their poetical fires at those then unextinguished

guished lamps which burned within the tombs of oriental genius.

It is evident that Homer has availed himself of those magnificent images and descriptions so frequently to be met with in the books of the Old Testament; and why may not Theocritus, Moschus, and Bion, have found their archetypes in other eastern writers whose names have perished with their works? yet though it may not be illiberal to admit such a supposition, it would certainly be invidious to conclude, what the malignity of cavillers alone could suggest with regard to Homer, that they destroyed the sources from which they borrowed; and, as it is fabled of the young of the pelican, drained their supporters to death.

As the septuagint translation of the Old Testament was performed at the request, and under the patronage of Ptolemy Philadelphus, it were not to be wondered if Theocritus, who was entertained at that prince's court, had borrowed some part of his pastoral imagery from the poetical passages of those books.

It might however be expected, that if Theocritus had borrowed at all from the sacred writers, the celebrated pastoral epithalamium of Solomon, so much within his own walk of poetry, would not certainly have escaped his notice. His epithalamium on the marriage of Helena, gave him an open field for imitation; therefore if he has any obligations

obligations to the royal bard we may expect to find them there.

This beautiful and luxuriant marriage pastoral of Solomon is the only perfect form of the oriental eclogue that has survived the ruins of time; a happiness for which it is probably more indebted to its sacred character than to its intrinsic merit; not that it is by any means destitute of poetical excellence: like all the eastern poetry, it is bold, wild, and unconnected in its figures, allusions, and parts, and has all that graceful and magnificent daring which characterizes its metaphorical and comparative imagery.

We shall here subjoin an eclogue of a much-admired author*—in which he has impersonated the Virtues with great propriety, and has formed their genealogy with the most perfect judgment:—

SELIM. AN ECLOGUE.

Ye Persian maids! attend your poet's lays,
And hear how shepherds pass their golden days.
Not all are blest whom Fortune's hand sustains
With wealth in courts, nor all that haunt the plains:
Well may your hearts believe the truths I tell;
'Tis virtue makes the bliss where'er we dwell.

Thus Selim sung, by sacred truth inspir'd,
Nor praise but such as truth bestow'd desir'd:
Wise in himself, his meaning songs convey'd
Informing morals to the shepherd-maid,
Or taught the swains that surest bliss to find,
What groves nor streams bestow, a virtuous mind.

When sweet, and blushing like a virgin bride,
The radiant Morn resum'd her orient pride;

When

* Collins.

When wanton gales along the vallies play,
Breathe on each flow'r, and bear their sweets away,
By Tigris' wand'ring waves he sat and sung,
This useful lesson for the fair and young.

"Ye Persian Dames!" he said, "to you belong,
Well may they please! the morals of my song:

No fairer maids, I trust, than you are found,
Grac'd with soft arts, the peopled world around!

The Morn that lights you, to your loves supplies
Each gentler ray, delicious to your eyes;

For you those flow'rs her fragrant hands bestow,
And yours the love that kings delight to know:

Yet think not these, all beauteous as they are,
The best kind blessings Heav'n can grant the Fair.

Who trust alone in beauty's feeble ray
Boast but the worth Bassora's pearls display;

Drawn from the deep we own their surface bright,
But, dark within, they drink no lustrous light.

Such are the maids, and such the charms they boast,
By sense unaided, or to virtue lost.

Self-flatt'ring sex! your hearts believe in vain

'That Love shall blind when once he fires the swain;
Or hope a lover by your faults to win,

As spots on ermine beautify the skin.

Who seeks secure to rule, be first her care

Each softer virtue that adorns the fair:

Each tender passion man delights to find,

The lov'd perfections of a female mind.

"Bless'd were the days when Wisdom held her reign,
And shepherds sought her on the silent plain;

With Truth she wedded in the secret grove,

Immortal Truth! and daughters bless'd their love.

"O haste, fair Maids! ye Virtues! come away,
Sweet Peace and Plenty lead you on your way!

The balmy shrub for you shall love our shore,

By Ind excell'd or Araby no more.

"Lost

" Loft to our fields, for so the Fates ordain,
The dear deserters shall return again.
Come thou, whose thoughts as limpid springs are clear ;
To lead the train, sweet Modesty ! appear :
Here make thy court amidst our rural scene,
And shepherd-girls shall own thee for their queen.
With thee be Chastity, of all afraid,
Distrusting all, a wise, suspicious maid ;
But man the most—not more the mountain doe
Holds the swift falcon for her deadly foe.
Cold is her breast, like flow'rs that drink the dew,
A filken veil conceals her from the view.
No wild desires amidst thy train be known,
But Faith, whose heart is fix'd on one alone ;
Desponding Meekness, with her downcast eyes,
And friendly Pity, full of tender sighs ;
And Love the last : by these your hearts approve :
These are the virtues that must lead to love."

Thus sung the swain, and antient legends say
The maids of Bagdat verify'd the lay.
Dear to the plains, the Virtues came along,
The shepherds lov'd, and Selim blefs'd his song.

THE LYRIC

Is capable of gratifying the fancy in a high degree, with the luxury of descriptive allegory—here the poet may exercise his powers in moral and personal painting—and exert his invention in conferring new attributes on images or objects already known, and described by a determinate number of characteristics, by placing them in happier attitudes, or in more advantageous lights.

Horace

Horace speaks of the fidelity of the ear in preference to the uncertainty of the eye; but if the mind receives conviction, it is certainly of very little importance through what medium, or by which of the senses, it is conveyed. The impressions left on the imagination may possibly be thought less durable than the deposits of the memory; but it may very well admit of a question whether a conclusion of reason or an impression of imagination will soonest make its way to the heart. A moral precept, conveyed in words, is only an account of truth in its effects; a moral picture is truth exemplified; and which is most likely to gain upon the affections it may not be difficult to determine.

This however must be allowed, that those works approach the nearest to perfection which unite these powers and advantages; which at once influence the imagination and engage the memory; the former by the force of animated and striking description, the latter by a brief but harmonious conveyance of precept: thus while the heart is influenced through the operation of the passions or the fancy, the effect, which might otherwise have been transient, is secured by the co-operating power of the memory, which treasures up in a short aphorism the moral of the scene.

This is a good reason, and this perhaps is the only reason that can be given, why our former dramatic performances should generally end with

a chain of couplets:—in these the moral of the whole piece is usually conveyed; and that assistance which the memory borrows from rhyme, as it was probably the original cause of it, gives it usefulness and propriety even there.

The following lines are taken from Cowper:

THE ROSE.

The Rose had been wash'd, just wash'd in a shower,
Which Mary to Anna convey'd
The plentiful moisture incumber'd the flower,
And weigh'd down its beautiful head.

The cup was all fill'd, and the leaves were all wet,
And it seem'd to a fantifull view,
To weep for the buds it had left, with regret,
On the flourishing bush where it grew.

I hastily seiz'd it, unfit as it was
For a nosegay, so dripping and drown'd,
And swinging it rudely--too rudely, alas!
I snapp'd it --it fell to the ground.

And such, I exclaim'd, is the pitiless part
Some act by the delicate mind,
Regardless of wringing and breaking a heart
Already to sorrow resign'd.

This elegant Rose, had I shaken it less,
Might have bloom'd with its owner a while--
And the tear that is wip'd with a little address,
May be follow'd perhaps with a smile.

THE BLANK ODE

HAS for some time solicited admission into the English poetry, but its efforts hitherto seem to have been vain, at least its reception has been no more than partial. It remains a question, then, whether there is not something in the nature of blank verse less adapted to the lyric than to the heroic measure, since though it has been generally received in the latter, it is yet unadopted in the former.

In order to discover this, we are to consider the different modes of these different species of poetry. That of the heroic is uniform, that of the lyric is various; and in these circumstances of uniformity and variety, probably lies the cause why blank verse has been successful in the one, and unacceptable in the other. While it presented itself only in one form it was familiarized to the ear by custom; but where it was obliged to assume the different shapes of the lyric muse, it seemed still a stranger of uncouth figure, was received rather with curiosity than pleasure, and entertained without that ease or satisfaction which acquaintance and familiarity produce.

The heroic blank verse obtained a sanction of infinite importance to its general reception when it was adopted by one of the greatest poets* the world ever produced, and was made the vehicle of the noblest poem that ever was written. When this poem at length extorted that applause which ignorance

* Milton.

ignorance and prejudice had united to withhold, the versification soon found its imitators, and became more generally successful than even in those countries from whence it was imported.

But lyric blank verse has met with no such advantages; for Mr. Collins, whose genius and judgment in harmony might have given it so powerful an effect, hath left us but one specimen of it in the following Ode to Evening.

In the choice of his measure he seems to have had in his eye Horace's Ode to Pyrrha; for this ode bears the nearest resemblance to that mixt kind of the asclepiad and pherecratic verse; and that resemblance in some degree reconciles us to the want of rhyme, while it reminds us of those great masters of antiquity whose works had no need of this whimsical gingle of sounds.

ODE TO EVENING.

If aught of oaten stop or past'ral song
 May hope, chaste Eve! to sooth thy modest ear,
 Like thy own solemn springs,
 Thy springs and dying gales;
 O Nymph reserv'd! while now the bright-hair'd Sun
 Sits in yon' western tent, whose cloudy skirts,
 With brede ethereal wove,
 O'erhang his wavy bed;
 Now air is hush'd, save where the weak-ey'd bat
 With short shrill shriek flits by on leathern wing,
 Or where the beetle winds
 His small but sullen horn,
 As oft' he rises 'midst the twilight path,
 Against the pilgrim borne in heedless hum;
 Now teach me, Maid compos'd!

O 2

To

To breathe some soften'd strain,
Whose numbers stealing thro' thy dark'ning vale
May not unseemly with its stillness suit,
As musing flow I hail
Thy genial lov'd return :
For when thy folding-star arising shows
His paly circlet, at his warning lamp
The fragrant Hours and Elves,
Who slept in buds the day,
And many a Nymph who wreathes her brows with fedge,
And sheds the fresh'ning dew, and, lovelier still,
The penfive Pleasures sweet,
Prepare thy shadowy car :
Then let me rove some wild and heathy scene,
Or find some ruin 'midst its dreary dells,
Whose walls more awful nod
By thy religious gleams :
Or if chill blust'ring winds or driving rain
Prevent my willing feet, be mine the hut
That from the mountain's sides
Views wilds and swelling floods,
And hamlets brown, and dim-discover'd spires,
And hears their simple bell, and marks o'er all
Thy dewy fingers draw
The gradual dusky veil.
While Spring sha'nt pour his show'rs, as oft' he wont,
And bathe thy breathing tresses, meekest Eve !
While Summer loves to sport
Beneath thy ling'ring light ;
While sallow Autumn fills thy lap with leaves,
Or Winter, yelling thro' the troublous air,
Affrights thy shrinking train,
And rudely rends thy robes ;
So long, regardful of thy quiet rule,
Shall Fancy, Friendship, Science, smiling Peace,
Thy gentlest influence own,
And love thy favorite name !

PART

PART IV.

OF STYLE.

THE preceding parts having treated, principally, of the members of discourse—this shall relate to the whole body.

Style, primitively signified a kind of bodkin, wherewith the ancients cyphered upon bark, or little tables covered with wax—and when they announced the author of a writing, they said—'tis such a man's style. This is now modernized, and style, in writing, is applied only to the manner in which an author expresses himself. The styles of different authors are as various as the human countenance—some are intollerably diffuse—others strong and nervous—others weak, phlegmatic, and languishing—some again are rugged—others smooth. To guide the reader to the attainment of the Polished and Nervous Style, is the aim of this Treatise.

OF THE IMAGINATION.

WHEN an outward object strikes the sense, the motion it makes is communicated by the nerves to the centre of the brain, whose substance being soft, receives thereby certain impressions. The alliance betwixt the body and mind, is the cause that the ideas

ideas of corporeal things are annexed to these impressions—so that when an object is imprinted on the brain, the idea of that object presents itself to the mind—and as oft as that idea is present to the mind, the impression of it on the brain, may be said to open and dilate. Those prints may be called the Images of the Objects—and the power the soul possesses in forming them, may be termed Imagination. Hence it follows, that the qualities of a good imagination are principal essentials in an orator, author, statesman, &c.

The form, perspicuity, and good order of the ideas, must therefore be regulated by the clearness of the impressions which objects make upon the brain—so that the quality of the style must depend upon the quality of the imagination. The substance of the brain has not the same qualities in all heads, from which proceeds the infinite variety of expression, mode of thinking, &c. that we meet with in men.

Words read or heard also leave their impression on the brain---so that we often think of words and things at the same time—they being linked together strongly, represent themselves to the mind with their names. Felicity in this, is the proof of a good Memory—for when the memory is unfaithful in representing the proper terms of the things committed to it, speech is cramped and discordant. A happy and just expression is the effect of a retentive memory.

As

As figures drawn upon water leave no impression thereon—and as the hardness of marble resists the chissel—in like manner the lax, feeble brain, cannot retain the foldings and prints given by the animal spirits—nor the dry brain, whose fibres are stiff and hard, receive freely the impression of the objects presented to it. The language of the former is little and meagre—of the latter, cold, dry, dull, and void of fancy.

But a brain whose qualities are strong, and the animal spirits warm and plentiful, the impressions drawn are full and fertile—the discourse easy, the language fluent, the figures clear, and the effect on the auditory strong. The orator that is blessed with these qualities, and learning, will find more matter extempore, upon any subject propos'd, than others less felicitous, after much study and meditation. Of such a happy composition is Mr. Fox, whose fertility of ideas is often too powerful for the fluency of his very rapid tongue.

OF THE MEMORY.

WHEN the body is of sound health, the strength of the memory depends greatly upon exercise, as it consists only in the facility wherewith the prints of received objects are renewed. Things fold easily the way they are often folded—and the fibres of the brain may be said to grow stiff, if we are not in the habit of improving the understanding, by adding to the learning and knowledge already

ready acquired. The memory should be filled with proper and polite terms, to enable us to express the images of things, and their names, in strict coherence. The memory may be compared to a printing-press—if the printer has but one character, suppose it a Gothic one, all his treatises are printed in that barbarous character—so the memory that is stored with improper words, or antique phrases, clothes the expressions in them, and they assume a Gothic shape.

OF THE MIND.

THE preceding relates principally to the corporeal organs—but the qualities of the Mind are more important. It is reason that regulates the advantages of nature. He that has a fertile imagination, and a weak judgment, is often hurried into gross irregularity and extravagance of expression. To enjoy the sovereign perfection of eloquence, the mind must be adorned with these three qualities—Capacity—Sagacity—and Judgment.

Capacity to discover all that may be said upon any proposed subject—for a narrow apprehension is incapable of giving things their just latitude and extent—.

Sagacity to strike immediately to the centre of the argument, and explain every intricacy with which it may be involved—

And Judgment, (which regulates the other two qualities)

qualities) to select only such images as are adapted to the subject. A good judgment stops not at every thing presented by the imagination, but discerns and selects only such as are immediately applicable—it dilates not according to the size of images, but amplifies or contracts, as reason requires—it relies not upon first ideas, but judges according to the dictates of reason, rather than the report of imagination, which often magnifies, according to its warmth—it prevents faults, and when committed endeavours to correct them.

The good qualities of the mind are not always concomitant with the qualities of a fertile imagination, and happy memory. Hence proceeds the difference between speaking and writing well. Many an author writes well on premeditation, who speaks very indifferently extempore.

Ancient rhetoricians recommended three styles to the study of their disciples, which they presumed, accorded with the various climates in which the people resided—On the first form was placed the Asiatic—high, pompous, and metaphorical. The second form was distinguished by the Attic—nervous and epigrammatic. And on the third, was placed the Rhodian—which partook of the characteristics of both.

Diversity of styles proceed often from precognition—an early attachment to some favorite author guiding the style throughout life.

P

Every

Every age has had its peculiar style so distinguishedly marked, that a learned critic may, without much difficulty, discover the *era* of the author, by his style—which has been generally tinctured by the manners of the age—If luxurious, the writings were too generally licentious—If struggling with adversity, or war, dry, and without ornament.

The subject treated of, must also be a guide to the style, and determine whether it is to be classed under the *Lofty*, *Plain*, or *Moderate* Character.

OF THE LOFTY STYLE.

APELLES being to draw the picture of his friend Antigonus, who had lost his left eye in battle, drew him in profile, with the half-face that had no deformity. This artifice must be imitated in lofty declamation. The best of things have their imperfections---therefore an orator must draw a veil over blemishes that might prejudice his cause. His expressions ought to be noble, yet consistent---and capable of inspiring the auditory in favour of the object of the oration. The action should bespeak the sincerity of the orator, which should be genteel and free. Though the matter cannot be equal in all its parts, yet a certain uniformity must be observed. In a palace there are rooms of state, and there are stables---the stables are not built with the magnificence of the rooms of state---yet proportion reigns throughout the building,

building, and each part shews its relation to the whole. Thus in a lofty style, the expressions must correspond with the matter, and we must speak of indifferent things in language above their condition—the design being to give a high idea of the whole subject, every dependent part must do honor to the whole.

Whilst the orator is thus entering on the sublime, he must carefully avoid an error too generally run into—that is Inflation—The truly sublime orator is an enviable character—but the wou'd-be-one, who deals out tropes and figures, and lofty expressions, without considering whether the subject is of magnitude sufficient for such pomposity, is like the dwarf who being desirous to become a giant, mounted himself upon stilts, whereby he exposed his diminutive stature to a greater disadvantage.

The vanity of making every thing appear great by figure and trope, is disgusting to persons of judgment, whose approbation ought to be studiously sought for—and which a good taste, sound knowledge, and strict observance of the rules and practise of masters in the art of speaking, will certainly lead to. Vide the observations under the heads of Cadence and Numbers.

PLAIN STYLE.

NOTHING can contribute more to facility in this character than soft and easy language—

P 2

carefully

carefully inserting in their due places, all the particulars necessary to make the consequence and connection of the parts of discourse perceptible and plain. The matter of this style has no elevation—It requires not the pomp and magnificent habits of eloquence nor action—plain level speaking corresponds with it best.

THE MIDDLE STYLE

SHOULD consist of a mediocrity that participates of the sublime and plain character. Virgil has given us examples of these three. His *Aeneids* are sublime—as princes, heroes, sieges and wars, are the subject—and where he is obliged to speak of common things, he expresses them by a well-devised and elegant trope. His Eclogues are simple—the persons being shepherds, entertaining themselves with dialogues on love, and their sheep, the imagery and language is therefore rural and plain. His Georgics being of the middle character—the style partakes of the two preceding ones—in these he searches into the occult causes of nature—discovers the mysteries of the Romish religion—mingles them with philosophy, theology, and history—and observes a pleasing medium between the majesty of the *Aeneids*, and the simplicity of his *Bucolics*.

In this style the oration should be delivered, or the subject treated, with such clearness and perspicuity, as to prevent the least trouble in the mind of

of the auditor or reader, to conceive it—nothing must be left therefore to their determination—all doubts must be removed—and every part must be delivered in its necessary latitude and extent, so that the whole may be easily comprehended.

THE QUALITIES COMMON TO ALL STYLES,

MAY be denominated soft, strong, gay, and severe.

The first of these qualities, consist principally in ease---If the numbers glide gently and smoothly along---the harmony of the language is preserved ---and the ears are gratified. This happy flow of language is highly conducive to the interest of the subject.

The second quality is strength. To render a style strong, the sentences must be short, signify much, and awaken many ideas. The Greek and Latin authors give us forcible examples of this quality, which our language is not so fully capable of---and this is the reason that translations are more verbose and copious than the originals.

The third quality depends in some degree on the first---and renders the style pleasant and witty ---for the mind pants for variety, especially in youth---As motion is the principle of life and pleasure---so coldness mortifies every thing. Here the well-turned period, and pleasant trope may be successfully used.

The

The last quality retrenches whatever is not absolutely necessary—allows nothing for the sake of pleasure---rejects ornament and decoration---and like an ancient Areopagite, banishes whatever is sp. ghtly---and adopts that which is austere.

To become skilful in rhetoric, we must supply our style with such qualities as are appropriate to the subject treated of---and imitate Vitruvius, the architect, who constructed the temples of the Deities in such an order as expressed in some degree the character of the God it was dedicated to. The Doric, being the most solid and plain, was used in the temples of Mars, Minerva, and Hercules. The temples of Venus, Flora, Proserpina, &c. were built according to the Corinthian order, with garlands, and other ornaments of architecture. The Ionic was consecrated to those of Juno, Diana, &c. observing a medium between the other two orders. It is thus in discourse---preserve figures and rhetorical ornaments for the embellishment of subjects belonging to the grand or mirthful mood --- and let the austere style be adopted in subjects of a grave description.

Ornaments in discourse, like ornaments of nature, are pleasant and profitable. Colonades are striking beauties in architecture---and they are so closely connected with the useful parts of the building, that they cannot be pulled down, without certain destruction to the whole fabric. In like manner the ornaments of rhetoric must be inseparable

table from the main subject--For it is truth that satisfies the rational mind--science that enriches the understanding--polite literature that cultivates the taste--and the whole united forms the accomplished man.

We shall illustrate the preceding observations by a few selections from highly esteemed authors.

The following is taken from Sallust, and is the oration of Caius Marius to the Romans, on their hesitating to appoint him General in the war against Jugurtha, on account of his plebeian extraction:

" It is but too common, my countrymen, to observe a material difference between the behaviour of those, who stand candidates for places of power and trust, before, and after their obtaining them. They solicit them in one manner, and execute them in another. They set out with a great appearance of activity, humility, and moderation; and they quickly fall into sloth, pride, and avarice.

" It is, undoubtedly, no easy matter to discharge, to the general satisfaction, the duty of a supreme commander in troublesome times. I am, I hope, duly sensible of the importance of the office I propose to take upon me, for the service of my country. To carry on, with effect, an expensive war, and yet be frugal of the public money;

to

to oblige those to serve, whom it may be delicate to offend; to conduct, at the same time, a complicated variety of operations; to concert measures at home answerable to the state of things abroad; and to gain every valuable end, in spite of opposition from the envious, the factious, and the disaffected; to do all this, my countrymen, is more difficult, than is generally thought. And, besides the disadvantages which are common to me with all others in eminent stations, my case is, in this respect, peculiarly hard; that, whereas a commander of patrician rank, if he is guilty of a neglect, or breach of duty, has his great connections, the antiquity of his family, the important services of his ancestors, and the multitudes he has by power engaged in his interest, to screen him from condign punishment; my whole safety depends upon myself; which renders it the more indispensably necessary for me to take care, that my conduct be clear and unexceptionable.

" Besides, I am well aware, my countrymen, that the eye of the public is upon me; and that, though the impartial, who prefer the real advantage of the common wealth to all other considerations, favour my pretensions, the patricians want nothing so much, as an occasion against me. It is, therefore, my fixed resolution, to use my best endeavours, that you be not disappointed in me, and that their indirect designs against me may be defeated. I have, from my youth, been familiar with

with toils, and with dangers. I was faithful to your interest, my countrymen, when I served you for no reward, but that of honour. It is not my design to betray you, now that you have conferred upon me a place of profit.

" You have committed to my conduct the war against Jagurtha. The patricians are offended at this. But where would be the wisdom of giving such a command to one of their honourable body, a person of illustrious birth, of antient family, of innumerable statues, but---of no experience? What service would his long line of dead ancestors, or his multitude of motionless statues, do his country in the day of battle? What could such a general do, but, in his trepidation and inexperience, have recourse to some inferior commander, for direction in difficulties, to which he was not himself equal? Thus, your patrician general would, in fact, have a general over him; so that the acting commander would still be a plebeian.

" So true is this, my countrymen, that I have myself known those, who have been chosen consuls, begin then to read the history of their own country, of which till that time they were totally ignorant; that is, they first obtained the employment, and then bethought themselves of the qualifications necessary for the proper discharge of it. I submit to your judgment, Romans, on which side the advantage lies, when a comparison is made between patrician haughtiness, and plebeian experience.

Q

rience. The very action which they have only read, I have partly seen, and partly myself achieved. What they know by reading, I know by action. They are pleased to slight my mean birth: I despise their mean characters. Want of birth and fortune is the objection against me: want of personal worth against them.

" But are not all men of the same species? What can make a difference between one man and another, but the endowments of the mind? For my part, I shall always look upon the bravest man as the noblest man. Suppose it were enquired of the fathers of such patricians as Albinus and Bestia, whether, if they had their choice, they would desire sons of their character, or of mine; what would they answer, but that they should wish the worthiest to be their sons? If the patricians have reason to despise me, let them likewise despise their ancestors, whose nobility was the fruit of their virtue. Do they envy the honours bestowed upon me? Let them envy likewise my labours, my abstinence, and the dangers I have undergone for my country; by which I have acquired them.

" But those worthless men lead such a life of inactivity, as if they despised any honours you can bestow; whilst they aspire to honours, as if they had deserved them by the most industrious virtue. They arrogate the rewards of activity for their having enjoyed the pleasures of luxury. Yet none can be more lavish than they are, in praise of their ancestors.

ancestors. And they imagine they honour themselves by celebrating their forefathers. Whereas they do the very contrary. For, as much as their ancestors were distinguished for their virtues, so much are they disgraced by their vices. The glory of ancestors cast a light, indeed, upon their posterity: but it only serves to shew what the descendants are. It alike exhibits to public view their degeneracy and their worth.

" I own, I cannot boast of the deeds of my forefathers: but I hope I may answer the cavils of the patricians, by standing up in defence of what I have myself done. Observe, now, my countrymen, the injustice of the patricians. They arrogate to themselves honours on account of the exploits done by their forefathers, whilst they will not allow me the due praise for performing the very same sort of actions in my own person. He has no statues, they cry, of his family. He can trace no venerable line of ancestors.—What then! Is it matter of more praise to disgrace one's illustrious ancestors than to become illustrious by his own good behaviour? What if I can shew no statues of my family? I can shew the standards, the armour, and the trappings, which I have myself taken from the vanquished; I can shew the scars of those wounds, which I have received by facing the enemies of my country.

" These are my statues. These are the honours I boast of; not left me by inheritance, as theirs;

but earned by toil, by abstinence, by valour, amidst clouds of dust, and seas of blood; scenes of action, where those effeminate patricians, who endeavour, by indirect means, to depreciate me in your esteem, have never dared to shew their faces."

The subsequent is extracted from the pathetic and sentimental STERNE---It is the

STORY OF MARIA.

" THEY were the sweetest notes I ever heard; and I instantly let down the fore-glass to hear them more distinctly—'Tis Maria; said the postillion, observing I was listening—Poor Maria, continued he, (leaning his body on one side to let me see her, for he was in a line between us) is sitting upon a bank playing her vespers upon her pipe, with her little goat beside her.

" The young fellow uttered this with an accent and a look so perfectly in tune to a feeling heart, that I instantly made a vow, I would give him a four and twenty sous piece, when I got to Moulines—

" —And who is poor Maria? said J.

" The love and pity of all the villages around us; said the postillion—it is but three years ago, that the sun did not shine upon so fair, so quick-witted, and amiable a maid; and better fate did Maria deserve, than to have her banns forbid,
by

by the intrigues of the curate of the parish who published them—

“ He was going on, when Maria, who had made a short pause, put the pipe to her mouth and began the air again—they were the same notes;—yet ten times sweeter: It is the evening service to the Virgin, said the young man—but who has taught her to play it, or how she came by her pipe, no one knows; we think that Heaven has assisted her in both; for ever since she has been unsettled in her mind, it seems her only consolation—she has never once had the pipe out of her hand, but plays that service upon it almost night and day.

“ The postillion delivered this with so much discretion and natural eloquence, that I could not help decyphering something in his face above his condition, and should have sifted out his history, had not poor Maria taken such full possession of me.

“ We had got up by this time almost to the bank where Maria was sitting: she was in a thin white jacket, with her hair, all but two tresses, drawn up in a silk net, with a few olive leaves twisted a little fantastically on one side—she was beautiful; and if ever I felt the full force of an honest heart-ach, it was the moment I saw her—

“ God help her! poor damsel! Above a hundred masses, said the postillion, have been said in the several parish-churches and convents around
for

for her, but without effect; we have still hopes, as she is sensible for short intervals, that the Virgin at last will restore her to herself; but her parents, who know her best, are hopeless upon that score, and think her senses are lost for ever.

" As the postillion spoke this, Maria made a cadence so melancholy, so tender and querulous, that I sprung out of the chaise to help her, and found myself sitting betwixt her and her goat before I relapsed from my enthusiasm.

" Maria looked wistfully for some time at me, and then at her goat---and then at me---and then at her goat again, and so on alternately—

" —Well, Maria, said I softly---What resemblance do you find?

" I do entreat the candid reader to believe me, that it was from the humblest conviction of what a beast man is,---that I asked the question; and that I would not have let fallen an unseasonable pleasantry in the venerable presence of Misery, to be entitled to all the wit that ever Rabelais scattered.

" Adieu, Maria! ---adieu, poor hapless damsel! ---some time, but not now, I may hear thy sorrows from thy own lips——but I was deceived; for that moment she took her pipe, and told me such a tale of woe with it, that I rose up, and with broken and irregular steps walked softly to my chaise.

" WHEN we had got within half a league of Moulines, at a little opening in the road leaning to

to a thicket, I discovered poor Maria sitting under a poplar---she was sitting with her elbow in her lap, and her head leaning on one side within her hand---a small brook run at the foot of the tree.

" I bade the postillion go on with the chaise to Moulines --and La Fleur to bespeak my supper---and that I would walk after him.

" She was dressed in white, and much as my friend described her, except that her hair hung loose, which before was twisted within a silk net. She had, superadded likewise to her jacket, a pale green ribband which fell across her shoulder to the waist; at the end of which hung her pipe. Her goat had been as faithless as her lover; and she had got a little dog in lieu of him, which she had kept tied by a string to her girdle; as I looked at her dog, she drew him towards her with the string ---" Thou shalt not leave me, Sylvio," said she. I looked in Maria's eyes, and saw she was thinking more of her father than of her lover or her little goat; for as she uttered them, the tears trickled down her cheeks.

" I sat down close by her; and Maria let me wipe them away as they fell, with my handkerchief. I then steeped it in my own---and then in her's---and then in mine---and then I wiped her's again---and as I did it, I felt such undescribable emotions within me, as I am sure could not be accounted for from any combination of matter and motion.

" I am

" I am positive I have a soul; nor can all the books with which materialists have pestered the world ever convince me of the contrary.

" When Maria had come a little to herself, I asked her if she remembered a pale thin person of a man who had sat down betwixt her and her goat about two years before? She said, she was unsettled much at that time, but remembered it upon two accounts---that ill as she was, she saw the person pitied her; and next, that her goat had stolen his handkerchief, and she had beat him for the theft---she had washed it, she said, in the brook, and kept it ever since in her pocket, to restore it to him in case she should ever see him again, which, she added, he had half promised her. As she told me this, she took the handkerchief out of her pocket to let me see it: she had folded it up neatly in a couple of vine leaves, tied round with a tendril---on opening it, I saw an S marked in one of the corners.

" She had since that, she told me, strayed as far as Rome, and walked round St. Peter's once ---and returned back---that she found her way alone across the Appennines---had travelled over all Lombardy without money---and through the flinty roads of Savoy without shoes: how she had borne it, and how she had got supported, she could not tell---but God tempers the wind, said Maria, to the shorn lamb.

" Shorn

" Sharp indeed! and to the quick, said I; and wast thou in my own land, where I have a cottage, I would take thee to it and shelter thee; thou shouldst eat of my own bread, and drink of my own cup---I would be kind to thy Sylvio---in all thy weakness and wanderings I would seek after thee, and bring thee back---when the sun went down I would say my prayers, and when I had done, thou shouldst play thy evening song upon thy pipe; nor would the incense of my sacrifice be worse accepted, for entering heaven along with that of a broken heart.

" Nature melted within me, as I uttered this; and Maria observing, as I took out my handkerchief, that it was steeped too much already to be of use, would needs go wash it in the stream---And where will you dry it, Maria? said I—I will dry it in my bosom, said she—it will do me good.

" And is your heart still so warm, Maria? said I.

" I touched upon the string on which hung all her sorrows—she looked with wistful disorder for some time in my face; and then without saying anything, took her pipe, and played her service to the Virgin—The string I had touched ceased to vibrate—in a moment or two Maria returned to herself—let her pipe fall—and rose up.

" And where are you going, Maria? said I.—She said, to Moulines.—Let us go, said I, together.—Maria put her arm within mine, and length-

ening the string to let the dog follow—in that order we entered Moulines.

“ Though I hate salutations and greetings in the market-place, yet when we got into the middle of this, I stopped to take my last look and, last farewell of Maria.

“ Maria, though not tall, was nevertheless of the first order of fine forms—affliction had touched her looks with something that was scarce earthly—still she was feminine:—and so much was there about her of all that the heart wishes, or the eye looks for in woman, that could the traces be ever worn out of her brain, and those of Eliza’s out of mine, she should not only eat of my bread and drink of my own cup, but Maria should lie in my bosom, and be unto me as a daughter.

“ Adieu, poor luckless maiden!—imbibe the oil and wine which the compassion of a stranger, as he journeyeth on his way, now pours into thy wounds.—The Being who has twice bruised thee can only bind them up for ever.

As we have mentioned in the preceding part of this work, the immortal name of Milton, the following is extracted from his *Paradise Lost*:

MORNING HYMN.

“ THESE are thy glorious works, Parent of Good!
Almighty! thine this universal frame,
Thus wond’rous fair! thyself how wond’rous then!
Unspeakable! who sitt’st above these heav’ns,

To

To us invisible, or dimly seen
In these thy lowliest works; yet these declare
Thy goodness beyond thought, and pow'r divine.
Speak ye who best can tell, ye sons of light,
Angels; for ye behold him, and with songs
And choral symphonies, day without night,
Circle his throne rejoicing; ye in heav'n.
On earth join all ye creatures to extol
Him first, him last, him midst, and without end.
Fairest of stars, last in the train of night,
If better thou belong not to the dawn,
Sure pledge of day, that crown'd the smiling morn
With thy bright circlet, praise him in thy sphere,
While day arises, that sweet hour of prime.
Thou sun, of this great world both eye and soul,
Acknowledge him thy greater; sound his praise
In thy eternal course, both when thou climb'st,
And when high noon hast gain'd, and when thou fall'st.
Moon that now meets the orient sun, now fly'st
With the fix'd stars, fix'd in their orb that flies;
And ye five other wand'ring fires, that move
In mystic dance not without song, resound
His praise, who out of darkness, call'd up light.
Air, and ye elements, the eldest birth
Of nature's womb, that in quaternion run
Perpetual circle, multiform, and mix,
And nourish all things; let your ceaseless change
Vary to our great Maker still new praise.
Ye mists and exhalations, that now rise
From hill or streaming lake, dusky or gray,
Till the sun paint your fleecy skirts with gold,
In honour to the world's great Author, rise,
Whether to deck with clouds th' uncolour'd sky,
Or wet the thirsty earth with falling showers,
Rising or falling still advance his praise.
His praise, ye winds, that from four quarters blow,
Breathe soft or loud; and wave your tops, ye pines,

With every plant, in sign of worship wave.
Fountains, and ye that warble, as ye flow,
Melodious murmurs, warbling tune his praise.
Join voices all ye living souls ; ye birds,
That singing up to heaven gate ascend,
Bear on your wings and in your notes his praise.
Ye that in waters glide, and ye that walk
The earth, and stately tread, or lowly creep ;
Witness if I be silent, morn or even,
To hill or valley, fountain or fresh shade,
Made vocal by my song, and taught his praise.
Hail, universal Lord ; be bounteous still
To give us only good ; and if the night
Have gather'd aught of evil, or conceal'd,
Disperse it, as now light dispels the dark."

The following is extracted from Bacon, and contains that celebrated writer's

THOUGHTS ON STUDY.

" STUDIES serve for delight, for ornament, and for ability. The chief use for delight is in privateness and retiring ; for ornament, is in discourse ; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars one by one ; but the general counsels, and the plots, and mar-shalling of affairs, come best from those that are learned. To spend too much time in studies, is sloth ; to use them too much for ornament, is affectation ; to make judgment wholly by their rules is the humour of a scholar. They perfect nature, and are perfected by experience ; for natural abilities

are

are like natural plants, that need pruning by duty, and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them: for they teach not their own use, but that is a wisdom without them, and above them, won by observation: Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that should be only in the less important arguments, and the meaner sort of books; else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a present wit; and if he read little, he had need have much cunning to seem to know that he doth not."

The

The subsequent satirical Dialogue is from Sterne :—

ON CRITICISM.

“ —AND how did Garrick speak the soliloquy last night? Oh, against all rule, my lord, most ungrammatically! betwixt the substantive and the adjective, which should agree together in number, case and gender, he made a breach thus,—stopping as if the point wanted settling;—and betwixt the nominative case, which your lordship knows should govern the verb, he suspended his voice in the epilogue a dozen times, three seconds and three fifths by a stop watch, my lord, each time.—Admirable grammarian!—But in suspending his voice—was the sense suspended likewise? did no expression of attitude or countenance fill up the chasm?—Was the eye silent? Did you narrowly look?—I look'd only at the stop-watch, my lord....Excellent observer.

“ And what of this new book the whole world makes such a rout about?---Oh! 'tis out of all plumb, my lord,---quite an irregular thing! not one of the angles at the four corners was a right angle....I had my rule and compasses, &c. my lord, in my pocket....Excellent critic.

“ ---And for the epic poem your lordship bid me look at ;---upon taking the length, breadth, height, and depth of it, and trying them at home upon an exact scale of Bossu's---'tis out, my lord,

in

in every one of its dimensions.---Admirable connoisseur.

“ —And did you step in, to take a look at the grand picture in your way back?---’Tis a melancholy daub! my lord; not one principle of the pyramid in any one group!—and what a price! —for there is nothing of the colouring of Titian---the expression of Rubens---the grace of Raphael---the purity of Dominichino---the comeliness of Correggio---the learning of Poussin-----the airs of Guido-----the taste of the Carracci's-----or the grand contour of Angelo.

“ Grant me patience, just Heaven!---Of all the cant which are canted in this canting world---though the cant of hypocrites may be the worst---the cant of criticism is the most tormenting!

“ I would go fifty miles on foot, to kiss the hand of that man, whose generous heart will give up the reins of his imagination into his author's hands---be pleased he knows not why, and cares not wherefore.”

We shall conclude these selections with the following from the polite Lord Chesterfield, in his Letters to his Son:---

“ *Suaviter in modo, fortiter in re.*”

“ I MENTIONED to you, some time ago, a sentence, which I would most earnestly wish you to retain

retain in your thoughts, and observe in your conduct; it is *suaviter in modo, fortiter in re.* I do not know any one rule so unexceptionably useful and necessary in every part of life.

" The *suaviter in modo* alone would degenerate and sink into a mean, timid complaisance, and passiveness, if not supported and dignified by the *fortiter in re*; which would also run into impetuosity and brutality, if not tempered and softened by the *suaviter in modo*: however, they are seldom united. The warm choleric man, with strong animal spirits, despises the *suaviter in modo*, and thinks to carry all before him by the *fortiter in re*. He may possibly, by great accident, now and then succeed, when he has only weak and timid people to deal with; but his general fate will be, to shock, offend, be hated, and fail. On the other hand, the cunning crafty man thinks to gain all his ends by the *suaviter in modo* only: he becomes all things to all men; he seems to have no opinion of his own, and servilely adopts the present opinion of the present person; he insinuates himself only into the esteem of fools, but is soon detected, and surely despised, by every body else. The wise man (who differs as much from the cunning, as from the choleric man) alone joins the *suaviter in modo* with the *fortiter in re*.

" If you are in authority, and have a right to command, your commands delivered *suaviter in modo* will be willingly, cheerfully, and consequently well obeyed; whereas if given only *fortiter*,
that

that is brutally, they will rather, as Tacitus says, be interpreted than executed. For my own part, if I bid my footman bring me a glass of wine, in a rough, insulting manner, I should expect that, in obeying me, he would contrive to spill some of it upon me; and I am sure I should deserve it. A cool, steady resolution should show, that where you have a right to command, you will be obeyed; but, at the same time, a gentleness in the manner of enforcing that obedience, should make it a cheerful one, and soften, as much as possible, the mortifying consciousness of inferiority. If you are to ask a favour, or even to solicit your due, you must do it *suaviter in modo*, or you will give those, who have a mind to refuse you either, a pretence to do it, by resenting the manner; but, on the other hand, you must, by a steady perseverance and decent tenaciousness, show a *fortiter in re*. The right motives are seldom the true ones of men's actions, especially of kings, ministers, and people in high stations; who often give to importunity and fear, what they would refuse to justice or to merit. By the *suaviter in modo* engage their hearts, if you can; at least, prevent the pretence of offence; but take care to show enough of the *fortiter in re* to extort from their love of ease, or their fear, what you might in vain hope for from their justice or good-nature. People in high life are hardened to the wants and distresses of mankind, as surgeons are to their bodily pains; they see and hear them all day long, and even of so many si-

mulated ones, that they do not know which are real, and which not. Other sentiments are therefore to be applied to, than those of mere justice and humanity; their favour must be captivated by the *suaviter in modo*; their love of ease disturbed by unwearied importunity, or their fears wrought upon by a decent intimation of implacable, cool resentment; this is the true *fortiter in re*. This precept is the only way I know in the world, of being loved without being despised, and feared without being hated. It constitutes the dignity of character, which every wise man must endeavour to establish.

Now to apply what has been said, and so conclude.

If you find that you have a hastyness in your temper, which unguardedly breaks out into indiscreet sallies, or rough expressions, to either your superiors, your equals, or your inferiors, watch it narrowly, check it carefully, and call the *suaviter in modo* to your assistance: at the first impulse of passion be silent, till you can be soft. Labour even to get the command of your countenance so well, that those emotions may not be read in it: a most unspeakable advantage in business! On the other hand, let no complaisance, no gentleness of temper, no weak desire of pleasing on your part, no wheedling, coaxing, nor flattery, on other people's, make you recede one jot from any point that reason and prudence have bid you pursue; but return to the charge, persist, persevere, and you will find most things attainable that are possible. A yielding, timid meekness

ness is always abused and insulted by the unjust and the unfeeling; but when sustained by the *fortitèr in re*, is always respected, commonly successful. In your friendships and connections as well as your enmities, this rule is particularly useful; let your firmness and vigour preserve and invite attachments to you; but, at the same time, let your manner hinder the enemies of your friends and dependents from becoming yours: let your enemies be disarmed by the gentleness of your manner, but let them feel, at the same time, the steadiness of your just resentment; for there is great difference between bearing malice, which is always ungenerous, and a resolute self-defence, which is always prudent and justifiable. In negotiations with foreign ministers, remember the *fortitèr in re*; give up no point, accept of no expedient, till the utmost necessity reduces you to it, and even then dispute the ground inch by inch; but then, while you are contending with the minister *fortitèr in re*, remember to gain the man by the *suavitèr in modo*. If you engage his heart, you have a fair chance for imposing upon his understanding, and determining his will. Tell him, in a frank, gallant manner, that your ministerial wrangles do not lessen your personal regard for his merit; but that on the contrary, his zeal and ability, in the service of his master, increase it; and that, of all things, you desire to make a good friend of so good a servant. By these means you may and will very often be a gainer, you never can be a loser. Some people

cannot gain upon themselves to be easy and civil to those who are either their rivals, competitors, or opposers, though, independently of these accidental circumstances, they would like and esteem them. They betray a shyness and awkwardness in company with them, and catch at any little thing to expose them; and so, from temporary and only occasional opponents, make them their personal enemies. This is exceedingly weak and detrimental, as, indeed, is all humour in business; which can only be carried on successfully, by unadulterated good policy and right reasoning. In such situations I would be more particularly and noblement civil, easy, and frank with the man whose designs I traversed; this is commonly called generosity and magnanimity, but is, in truth, good sense and policy. The manner is often as important as the matter, sometimes more so; a favour may make an enemy, and an injury may make a friend, according to the different manner in which they are severally done. The countenance, the address, the words, the enunciation, the graces, add great efficacy to the *suaviter in modo*, and great dignity to the *fortius in re*; and consequently they deserve the utmost attention.

From what has been said, I conclude with this observation, That gentleness of manners, with firmness of mind, is a short, but full description of human perfection, on this side of religious and moral duties.

CONCLUSIVE

CONCLUSIVE REFLECTIONS.

THE boast of arts, is to effect and bear
The noblest beauty to the eye and ear:
The art of manners, which is Nature's still,
Is not to show, but hide the better skill;
The aim is honest when the heart would please,
As they've most manners who bestow most ease,
How complex the machine, that would express
In feature, accent, motion, form, and dress?
In each are numberless the arts untry'd,
And still unnumber'd are the wheels that guide;
In such a work the dull and low must seek;
Without a heart, the manners do not speak.

To mend the manners at the least expence,
The easiest precepts are in common sense.
A happy unity of form and air;
A carriage tho' not over free, yet fair:
No day a monkey's, and no day a bear's;
No London freedoms, and no Paris airs.
Yet in this easy way, there are, I know,
Who beg their manners from an empty beau;
Despise the vulgar customs of the schools,
And shun the trammels of the leading fools.
The half that fail are not from nature wild,
'Tis indolence that spoils the full grown child,

Nor

CONCLUSIVE REFLECTIONS.

Nor will an imitation graces find ;
Consult the nature of your form and mind,
And then improve, but as the tulips grow,
Ne'er dash at these, to fall before you blow :
You win them for an hour before a day,
As light is first a spark before a ray.
They court them early who the soonest find,
And much has time to give the busy mind ;
For long and varied is the life of man,
'Tis Dulness holds that life is but a span.
A tree that beautifies the verdant plain,
May frame a frigate that may grace our main ;
So man in youth the graces may advance,
And serve his country when he's ceas'd to dance ;
In all the arts we still relation find ;
With speech the first, to grace the form and mind.
Fair Teacher, hail ! true colour of the breast,
By thee the heart is in its beauties drest ;
Thy force and delicacy of expression,
Gives birth to graces, and gives worth to fashion ;
Shows silent eloquence in untaught air,
And bids the pencil steal from Nature there ;
Gives song its pow'r, where beauty might have fail'd,
Defends that beauty, by the rude assail'd :
And in the dance, where most she smiles and shines,
Thy law the ardent lover's rage confines ;

And

CONCLUSIUE REFLECTIONS.

And all is thine, of arts that grace the mind,
Expressive power from heav'n, and unconfined.
Who catch it instant, may think Nature gives,
But 'tis with Genius only that it lives ;
Or with the graces, who may come and go,
But ne'er show artless, in the dull and low.

And thus, when Graces do possess the mind,
And all are banish'd of the mimic kind ;
The manners more than life are worthy care,
For beauty venture, and for Graces dare.
The friends of these in heav'n do favour'd stand,
And Nature thanks the bold defending hand.
They're dull or low who ever dare for less ;
For vanity they bleed and they transgres.
Shou'd these prevail and rule the passing times,
Ah ! fly their arts, their follies, and their crimes :
'Tis they approve of fashion'd impudence,
And call a grac'd reserve, affected sense ?
How oft the mind of a superior frame,
Must blush for these, yet seem to take the shame ?
The grace of speech must still enhance the same,
And change to angels a race of guilty men.

FINIS.

